CORRESPONDENCE INSTRUCTION CATALOGUE

UNIVERSITY OF NORTH CAROLINA
EXTENSION DIVISION
CHAPEL HILL, N. C.

1963-64

ANNOUNCEMENTS OF THE BUREAU OF CORRESPONDENCE INSTRUCTION

Vol. XLII No. 1

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ANNOUNCEMENTS OF THE BUREAU OF
CORRESPONDENCE INSTRUCTION

1963-1964

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Correspondence Instruction

This catalogue explains in detail the correspondence work offered at Chapel Hill by the Extension Division of the University of North Carolina. The courses offered at North Carolina State College in Raleigh are listed on pages 35-37. Full information regarding them may be secured by writing to that institution.

The courses listed herein may be pursued by anyone who is prepared to study them with profit. Those who expect to secure credit towards a degree must, of course, satisfy the entrance and other requirements. However, those who do not desire or expect such credit are permitted to register for any course in which they have an interest. Non-credit students are given the same careful instruction as those who study for credit.

Each correspondence course has been prepared by a member of the faculty so that it parallels the equivalent course given in residence and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course which gives two semester hours' credit usually has sixteen assignments and one which gives three semester hours' credit has twenty-four or twenty-five assignments.

General Information

Correspondence study is a method of learning through the directed study of textbooks and supplementary material, writing the answers to the questions, and developing lines of thought contained in each assignment. Each assignment includes: (a) full directions for study, including references to textbooks; (b) suggestions and lecture material; (c) questions to be answered in writing. When a student registers for a course, he is provided a set of assignments. He does the work outlined in the first assignment and sends his paper to the Bureau of Correspondence Instruction and then begins work on the second assignment. At the University each paper is examined by an instructor, who carefully corrects and grades it and places on it constructive criticism and helpful suggestions for study. During University vacation periods, students may expect some delay in the return of reports. While it is very desirable that the student send in work regularly, at least one assignment each week, he has the privilege of sending it in as he is able to complete it, *provided he does not submit more than four assignments in each course within a seven-day period.* Each assignment covers approximately two days of residence work. An assignment is expected to require approximately six hours for preparation.

Credit

Unless otherwise noted, all courses offered give credit toward bachelors' degrees at this institution. *No courses are offered for graduate credit.*

To work out a systematic plan for taking correspondence instruction toward the A.B. degree, study carefully the *Requirements for Bachelors' Degrees* found on pages 29-30.

The State Department of Public Instruction at Raleigh will, in accordance with its regulations, credit all courses listed in this catalogue (except those listed as non-credit courses) toward state teachers' certificates. See pages 30-34 regarding amount of credit allowed and distribution.

For credit toward a degree at this branch of the University, not more than the equivalent of one year of residence work, 30 semester hours, may be earned by extension classes and correspondence courses. One-half of the total amount, 15 semester hours, is the maximum correspondence work that may be completed in any twelve-month period. The last year's work must be taken in residence. A maximum of two courses may be taken by correspondence from this University during the last year.

If degree credit is desired at this branch of the University an applicant for correspondence work must meet the University entrance requirements of at least fifteen acceptable units from an accredited high school. The high school record must be transferred to the University on a blank that will be furnished for the purpose. Credit for work taken at other colleges must be properly transferred to the University and accepted by the examining committee.

A general requirement for admission of women applicants at the University at Chapel Hill is satisfactory completion of at least two years of acceptable college work in another accredited college or university. (Of the two years' requirement, one year's work may be completed by correspondence.) This requirement does not affect the eligibility of a woman who is living in her permanent and *bona fide* home with her parents or her husband in Chapel Hill Township, or of a woman applying for admission to one of the following schools or programs: Dental Hygiene, Medical Technology, Nursing, Pharmacy, or Physical Therapy.

For Credit at Other Colleges and Universities

Credits earned will be transferred to another institution when this request is made by the student.

The University cannot determine the policy of other institutions in regard to accepting credit for correspondence work. There are very few standard colleges or universities at this time, however, that do not accept credit for work completed through correspondence instruction in other standard colleges or universities. There is usually interchange of credit between the various institutions which are members of the National University Extension Association. Persons should confer with the officials of the institution where credit is desired before enrolling.

For North Carolina Teachers

The State Department of Public Instruction in North Carolina accepts credit at only two stated times during the year—June 1st and September 1st. Unless the work is completed before September 1st, credit will not be allowed by the State Department of Public Instruction until the June next succeeding. (Requirements for N.C. certificates—p. 30.)

For Teachers in Other States

The Extension Division will transfer credit to State Departments of Education to be applied toward teachers' certificates when requested to do so.

Rules Governing Correspondence Courses

1. Not more than two courses may be taken at any one time.

2. Students may enroll in a course at any time during the year.

3. Courses must be completed within thirteen months from the original date of registration or a renewal fee will be required.

4. Students may not enroll while attending a high school, college or university, without securing the written approval of their dean or academic advisor.

5. Students who are not *bona fide* residents of Chapel Hill and are not currently attending the University must secure the written approval of University authorities to remain in the vicinity of Chapel Hill while enrolled in a correspondence course.

6. It is desirable that students send in at least one assignment a week. Only four assignments are accepted in a course in a seven-day period. These should be submitted one at a time. They will be returned to the student for study purposes as soon as they are corrected. All written assignments and reports must be returned to the Bureau before a final grade or credit will be given.

7. Students taking courses for credit must pass a final examination taken no later than one month after all assignments have been corrected. Examinations must be taken at a standard college or university which is accessible to the student. Exceptions to this rule are given due consideration when the situation merits it.

8. All assignments and the examination should be completed two weeks prior to the date credit is desired.

9. A subject for which credit has already been given cannot be taken for credit by correspondence unless approval has been obtained from the institution where credit is desired.

10. Thirty semester hours (equivalent to one year of residence work) may be taken by correspondence and extension classes toward a degree at the University in Chapel Hill. One-half of this amount (fifteen semester hours) is the maximum correspondence work allowed to be completed in any twelve-month period.

11. If a student, with the exception of one or two courses, has fulfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean, and suitable courses are offered.

12. The use of lightweight paper for assignments is recommended in order to save postage. Paper suitable for typewriter or pen, if not available locally, may be purchased from the Bureau.

Standards

The Bureau emphasizes the importance of the individual guidance of students by instructors. This involves the evaluation of students' work and the giving of helpful suggestions according to individual needs.

All students will be expected to submit their assignments in good form, grammatical and otherwise, acceptable to the instructor and in line with the requirements of the University. If an instructor in any department finds that the English composition of a student is below the standard, the symbol cc (composition condition) may accompany the final grade, as for instance Bcc, Ccc, or Dcc. This will indicate that, although the instructor has accepted as satisfactory the student's knowledge of the subject matter of the course, the penmanship, punctuation, spelling, vocabulary, or organization of the written work is not up to the University standard. A student receiving such a grade may remove the condition by completing successfully the correspondence course English c0.

The Honor System

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of tradition developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work is not only denied credit for the course but is also dismissed from the University by his fellow students. Work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work.

To make certain that there is no semblance of dishonor it should be an unfailing habit *never* to refer to the textbook or any other materials or aids when writing answers to questions, unless specifically advised to do so.

No credit will be given for a course in case the student has been false to the pledge of honor. No refund will be made in such a case.

Fees

For residents of North Carolina:
($10.00 per semester hour)

2 semester hour course	$20.00
3 semester hour course	$30.00
4 semester hour course	$40.00

For non-residents of North Carolina:
($15.00 per semester hour)

2 semester hour course	$30.00
3 semester hour course	$45.00
4 semester hour course	$60.00

Renewal fee (extends course six months beyond the usual thirteen months' time allowed for completion) $3.00

Under certain circumstances, the Vocational Rehabilitation Division of the State Department of Public Instruction will pay the fees for those who have a physical disability. Full information will be furnished those

who write the Director, Raleigh, North Carolina.

There is no VA contract for correspondence courses offered from Chapel Hill. N. C. State College has a VA agreement. See pages 35-37.

See information below concerning servicemen.

Refunds

The request for a refund must be made in writing.

No course fee or part of such can be refunded after an assignment has been submitted.

Partial refunds will be granted provided the request is made within the first three months of the original enrollment date, and no assignments have been submitted.

Persons must have a legitimate reason for discontinuing a course when requesting a refund.

Books and Supplementary Material

A bookstore is maintained in the Bureau of Correspondence Instruction to furnish required texts. Ask for a book list if you do not have one.

Books for *supplementary* reading should be requested from your local public or county library. If the local library cannot supply these books, they may be obtained by having the local librarian request them through the North Carolina State Library, Raleigh, N. C. The librarian should use the standard American Library Association interlibrary form and should indicate that the request is being made for a student currently enrolled in a correspondence course. Students who live in towns or counties without library service may obtain books by writing directly to the State Library.

The United States Armed Forces Institute

The University of North Carolina is one of a number of colleges and universities selected by the United States Government to offer correspondence courses to those in service, the Government paying part of the expense. Military personnel of the United States Army, Air Force, Navy, Coast Guard and Marine Corps, whose applications have been approved are eligible to enroll through the United States Armed Forces Institute. The following subjects are included in the University's approved courses: Art, Business Administration, Education, English, Geography, German, History, Latin, Mathematics, Music, Philosophy, Physical Education, Political Science, Psychology, Religion, Russian, Sociology, and Spanish. A leaflet giving full information is available and will be sent upon request. The Government will pay the tuition, while the person in service pays for the books and a registration fee of $4.00.

Those desiring to enroll under this plan should send to the Director of the Armed Forces Institute, Madison 3, Wisconsin, (1) one of the application blanks in the back of the catalogue with (2) a United States Armed Forces Institute application form secured from an Education Office and (3) a money order, cashier's check or certified check made out to the University Extension Division for the student's share of the cost.

If the Armed Forces Institute application forms cannot be secured from a post, camp or station commander, they may be obtained from the Institute Headquarters, Madison 3, Wisconsin.

Adult Education

Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue studying without regard to credit. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. Courses in Philosophy, Psychology, Education, Religion and Sociology are especially recommended for homemakers, social workers, parents and teachers. Literary and civic club members will find courses in History, English, Political Science, foreign language, Art and Music valuable. For those in business there are courses in Business English, Business Law, Mathematics, etc.

How to Select and Register for Correspondence Courses

Read carefully all the preceding pages. Look through the list of courses and select one or two which you need or in which you are most interested. Additional information regarding courses suitable for those who wish credit at the University of North Carolina and those who wish credit toward teacher certification in North Carolina will be found in the back of the catalogue. Confer with officials of the institution where credit is desired regarding the selection of your work, if necessary. Fill out the application blank in the center of this bulletin. Detach and mail it with a check or money order to the Bureau of Correspondence Instruction, Chapel Hill, N. C. The check or money order should be made payable to the Bureau of Correspondence Instruction.

Before writing to the Bureau be sure to fill out *every line* of the application blank. If you are a school teacher, be certain to give exact information concerning your teacher's certificate: i.e., *kind* (whether elementary, primary, grammar grade, or high school); *class* (whether A, B or C); and *number*.

Textbooks will not be sent unless requested on the application blank. Those wishing to purchase texts should send an amount sufficient to cover their cost or request that they be sent C.O.D.

If you do not find the courses you need listed in this catalogue, write for a *Guide to Correspondence Study* which lists courses offered by accredited colleges and universities which are members of the National University Extension Association. The *Guide* may be obtained for twenty-five cents from:

National University Extension Association
c/o University of Minnesota
Minneapolis 14, Minnesota

Courses of Instruction

NOTE: The numbers are the same as in the University catalogue.

DEPARTMENT OF ART

c33. HISTORY AND INTERPRETATION OF PAINTING. — Credit, 3 semester hrs. *25 assignments.*
Mr. White.

An introduction to the history and interpretation of art, tracing the development of painting in Western Civilization through the Renaissance.

c41. THE HISTORY AND APPRECIATION OF ANCIENT AND MEDIEVAL ART. — Credit, 2 semester hrs. *16 assignments.*
Mrs. Keeler.

A survey of the architecture, sculpture, and painting from the beginnings of art through the Gothic period.

SCHOOL OF BUSINESS ADMINISTRATION

c71. ACCOUNTING PRINCIPLES I. — Credit, 3 semester hrs. *25 assignments.*
Professor Langenderfer, or Mr. Taylor

Fundamental Accounting Principles applied to the recording of business activities and to the reporting of the financial results for single proprietorships, partnerships, and corporations.

c91. BUSINESS LAW. — Credit, 3 semester hrs. *25 assignments.*
Professor Hobbs.
Prerequisites, Economics 31-32 if taken for credit.

The purpose of this course is to give the student an understanding of the main principles of law which govern the daily conduct of business. Contracts and agency are given special attention.

c194. BUSINESS LAW. — Credit, 3 semester hrs. *27 assignments.*
Professor Hobbs.
Prerequisite, Business Administration c91 or equivalent.

The law of negotiable instruments and the legal principles governing sales including conditional sales and other security transactions are covered. Corporations, partnerships, suretyships and mortgages are also considered.

Allied Subjects

c32. BUSINESS ENGLISH.
(See description of this course listed under Department of English.)

DEPARTMENT OF COMPARATIVE LITERATURE

c162. MODERN CONTINENTAL DRAMA.
(See description of this course listed under Department of Dramatic Art.)

SCHOOL OF DENTISTRY

cn1. THE DENTAL ASSISTANT. Non-credit.
Professor Brauer and Faculty. *27 assignments.*
Fee, $60.00.

This course is designed for the person who already is a Dental Assistant, or who desires to become a Dental Assistant. It is patterned from the recommended curriculum of the American Dental Assistants' Association and has been accepted by that Association as meeting one of the requirements for taking the examination of the American Dental Assistants' Association.

DEPARTMENT OF DRAMATIC ART

c155. PLAYWRITING. Credit, 3 semester hrs.
Mrs. Henderson. *25 assignments.*

A practical course in the writing of the stage play. A study of the principles of dramatic construction based on consideration of the sources of dramatic literature. Requirements include the writing of a short play based on a scenario or story from a selected group, and the writing of an original one-act play (or a portion of a full-length play corresponding in length, accompanied by a scenario of the entire work). Both plays will be written under the guidance of the instructor, with criticisms and suggestions from inception to final form.

c162. MODERN CONTINENTAL DRAMA Credit, 3 semester hrs.
Professor Graves. *25 assignments.*

A study of representative plays of the modern period from Ibsen to Giraudoux.

SCHOOL OF EDUCATION

(The area of the subject is indicated in accordance with the State Department of Public Instruction of N.C. See page 31.)

c41. (The School)
THE INTRODUCTION TO THE STUDY OF EDUCATION Credit, 3 semester hrs.
Professor Hennis. *25 assignments.*

A survey of education in the United States. Areas of study include organization and administration of education, history of education, problems and issues in education, and professional opportunities.

c71. (The Pupil)
EDUCATIONAL PSYCHOLOGY. Credit, 3 semester hrs.
Professor Harshman. *25 assignments.*

Designed to provide teachers and prospective teachers with those psychological skills and insights which are necessary to successfully guide the growing, learning, and adjustments of children. Considers such topics as: the nature of the learner; the nature of learning and factors which influence school learning; nature of individual differences; mental hygiene; and evaluation.

c93. SURVEY AND EVALUATION OF BOOKS AND RELATED MATERIALS FOR CHILDREN. Credit, 3 semester hrs. *25 assignments.*
Mrs. Mouzon.

This course is designed to acquaint students with the field of children's literature so that they may make use of its wide variety of materials in their work with children. The development of ability to know, select and present literature to children in the first through the eighth grades.

c94. (The School)
THE TEACHER AND ORGANIZATION FOR EFFECTIVE TEACHING. Credit, 3 semester hrs. *25 assignments.*
Professor Hennis.

This course is designed for classroom teachers and attempts to show how organization in the classroom and school environment can be made to contribute best to learning. It is especially designed for teachers in the elementary schools but since problems of management of the class and materials of instruction are common to any kind of class, secondary school teachers could profitably enroll in it.

c99. (The School)
THE SECONDARY SCHOOL. Credit, 3 semester hrs. *25 assignments.*
Professor Tarbet.

This course emphasizes the purposes and practices of the modern secondary school in providing for the education of the adolescent boy or girl. This includes a study of the purposes and objectives, the curriculum, including co-curricular activities, the guidance services, and stresses issues and trends in secondary education.

c103a. ELEMENTS OF STATISTICAL METHODS IN EDUCATION. Credit, 2 semester hrs. *15 assignments.*
Professor Sommerfeld.

This course provides the statistical training necessary for understanding the reports of modern educational investigations and for interpreting simple research projects.

c143a-c143b. (The School)
SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. Credit, 2 semester hrs. each.
Mr. Hill. *16 assignments each.*

The purpose of this course is to present the evolution of the educational practices and institutions of the United States. These will be traced through: (a) the period of transplanting of European institutions; (b) the period of modification of institutional life to meet new conditions; and (c) the period of development of an educational system of free schools in harmony with the political and social ideals and institutions of America.
Note: This course is accepted as the equivalent of History 170.

c144. (The School)
COMMUNITY EDUCATION. Credit, 3 semester hrs.
Mr. Ramey. *25 assignments.*

The theories and practices in community education are considered in this course. Students are asked to become familiar with aspects of community life and to find out what has been done in various communities to improve them and in various schools to use them in connection with the school curriculum and to induct students into participation in democratic citizenship. The preparation of teachers for leadership in community education is stressed.

c152a. (Teaching and Practicum)
THE LANGUAGE ARTS IN THE ELEMENTARY SCHOOL. Credit, 2 semester hrs.
Professor Hennis. *17 assignments.*

This course aims to have pupils recall and use their experiences in activities such as conversation, story telling, dramatics, choral speech, broadcasting and discussion to improve their oral communication. Activities such as the creative writing of poems, stories, plays, themes and letters to develop the pupil's written expression are important phases of the course. Voice and speech development, the enrichment of the child's experiences, vocabulary and expression through the use of selected literature and improved methods of teaching the tools of language, such as grammar, spelling and handwriting receive adequate attention.

c152b. (Teaching and Practicum)
READING AND STUDY HABITS FOR THE ELEMENTARY GRADES. Credit, 2 semester hrs.
Professor Hennis. *16 assignments.*

This course considers the place of reading and study in the school program, the way teachers may provide for the maximum development of each pupil through making available desirable reading material and the remedial measures needed to meet reading and study difficulties.

c155. (Teaching and Practicum)
THE TEACHING OF SCIENCE IN THE ELEMENTARY GRADES. Credit, 3 semester hrs.
Mr. Rush. *25 assignments.*

The informational content of science is studied in relation to science instruction in the elementary school. Purposes, methods, and materials for such instruction are surveyed. Stress is laid on making the best use of common things at hand, in demonstrating and experimenting.

c156. (Teaching and Practicum)
THE TEACHING OF ARITHMETIC IN THE ELEMENTARY SCHOOL. Credit, 3 semester hrs.
Mrs. Garner. *25 assignments.*

This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school.

c160. (The School)
CURRICULUM CONSTRUCTION. Credit, 3 semester hrs.
Mr. Fields. *25 assignments.*

The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools.

c171. (The Pupil)
GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD. Credit, 3 semester hrs.
Professor Scott. *24 assignments.*

The study of human growth and development from conception to maturity, with emphasis on the school-age pupil. Particular attention is given to the physical, physiological, social, emotional, intellectual and moral aspects of growth and development. An attempt is made to relate these to behavior and motivation particularly as they relate to formal education.

DEPARTMENT OF ENGLISH

c0. ENGLISH COMPOSITION. Non-credit.
Mrs. Harper. Fee, $35.00.
25 assignments.

English c0 is especially concerned with mastery of the sentence as a grammatical unit, with clarity of thought and mechanical correctness as specific objectives. Students may remove composition conditions by passing this course.

c1. ENGLISH COMPOSITION AND RHETORIC. Credit, 3 semester hrs.
Mrs. Harper. *25 assignments.*

This course has for its object the mastery of the sentence and the relation of sentence structure to paragraph structure.

c2. ENGLISH COMPOSITION AND RHETORIC. Credit, 3 semester hrs.
Mrs. Wenzel. *25 assignments.*

The purpose of English c2 is to develop fluency and effectiveness in writing. The four basic kinds of discourse and elementary matters of style will be studied. The emphasis of the course is upon the writing of themes although readings from the text will be analyzed.

c21. ENGLISH LITERATURE (Sophomore). Credit, 3 semester hrs.
Professor Barnes. *25 assignments.*

This course is an introduction to English literature through the study of representative works of Chaucer, Shakespeare, and Milton.

c22. ENGLISH LITERATURE (Sophomore). Credit, 3 semester hrs.
Professor Harper. *25 assignments.*

A survey of English literary masterpieces of the 18th and 19th centuries from Swift through Arnold.

c32a. BUSINESS ENGLISH. Credit, 2 semester hrs.
Mr. Greet. *17 assignments.*

This course is similar to English c32. Students should not take both courses.

c32. BUSINESS ENGLISH. Credit, 3 semester hrs.
Mr. Greet. *25 assignments.*

A course in the vocabulary, forms and literature of the business profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and criticized and actual business problems solved through written work.

c34. CREATIVE WRITING: AN ANALYSIS OF FICTION.
Mr. Greet.

Credit, 3 semester hrs.
Critical analysis fee, $5.00
25 assignments.

A composition course designed primarily to offer students an opportunity for short story analysis and the writing of four stories. The work of various well-known authors will be studied. There is also study in the field of general literary principles.

NOTE: Applicants for English c34 and English c35 *who are not working for degree credit* should send to the Bureau, for the instructor's consideration, a sample manuscript of their work and a fee of $1.00. They will be advised to enroll for English c34 or English c35 on the basis of the manuscript.

c35. CREATIVE WRITING: THE SHORT STORY (Advanced).
Prerequisite, English c34, or the equivalent.
Mr. Eaton.

Credit, 3 semester hrs.
25 assignments.

The major aim of this course is to discover and develop the creative writing abilities of students in the planning and preparing of short stories. There are no set assignments but students accomplish the equivalent of 3 semester hours' work by writing five or six stories.

c36. ENGLISH GRAMMAR.
Mr. Dickerson.

Credit, 3 semester hrs.
25 assignments.

A study of modern English grammar with special attention to such current problems as the confusion of grammatical terminology, attacks on traditional rules, conflict between prescriptive and descriptive grammar. The course is designed especially for prospective English teachers, but others may take it.

c43. THE ENGLISH NOVEL.
Professor Barnes.

Credit, 3 semester hrs.
25 assignments.

This is a course in the development of the English novel, particularly in the eighteenth and nineteenth centuries. Special attention is given to the works of Jane Austen, Scott, Dickens, Thackeray, and George Eliot.

c58. SHAKESPEARE.
Dr. Munro.
Sophomore, junior, and senior elective.

Credit, 3 semester hrs.
25 assignments.

A study of Shakespeare's plays. About twenty representative comedies, tragedies and histories will be studied. Recorded plays are available on a rental basis.

c72. ENGLISH LITERATURE, 1780-1830.
Professor Harper.

Credit, 3 semester hrs.
25 assignments.

A course in the literature of the English Romantic Period, the purpose of which is to acquaint the student with the best thought and feeling of the time. Special attention is given to the greater poets: Coleridge, Wordsworth, Scott, Byron, Shelley, and Keats.

c81. AMERICAN LITERATURE.
Professor Adams.

Credit, 3 semester hrs.
25 assignments.

This course concerns a study of the Colonial and Revolutionary periods and of the early 19th century through Poe, Hawthorne and Melville.

DEPARTMENT OF GEOLOGY AND GEOGRAPHY

Geology

c11, c42 INTRODUCTION TO GENERAL GEOLOGY.
Professor Wheeler or Mr. Snipes.
Sophomore, junior, and senior electives.

Credit, 4 semester hrs. each.
Lab. Fee, $1.00 each.
30 assignments each.

c11. Physical Geology. Nature and origin of minerals and rocks, volcanoes, earthquakes, interior of the earth, origin of mountains, soil development, subsurface water, coastal features, evolution of landscape, effects of glaciers, streams, and wind.
c42. Historical Geology. Prerequisite, Geology c11. A broad study of the geological history of the earth and its inhabitants, as revealed chiefly in earth records. A scientific and cultural course. Laboratory materials used in these courses will be furnished by the Extension Division.

Geography

c38. INTRODUCTION TO GEOGRAPHY.
Professor Basile, or Assistant.

Credit, 3 semester hrs.
25 assignments.

This course surveys the field of geography in a broad manner, emphasizing the elements of physical environment particularly as they relate to man, his distribution, and his economic development over the face of the earth. For those who will not take any more formal geography, the course gives the student a well-rounded knowledge of the fundamentals of the discipline, and it also serves as a firm base for those who plan to continue their geographic studies.

NOTE: UNC students, upon completion of this course, may not take only laboratory work to convert this course to the residence course for purposes of: (1) receiving 4 credits instead of 3, or (2) meeting part of the University graduation requirement regarding laboratory science. Students completing satisfactorily either the correspondence course or the residence course may not take the other course for credit.

c157. GEOGRAPHY OF NORTH AMERICA.
Professor Basile, or Assistant.

Credit, 3 semester hrs.
25 assignments.

This course comprises a regional study of North America with emphasis on the portion occupied by English-speaking peoples. A brief introduction to the continent as a whole, with emphasis on climate, terrain, and natural resources as fundamental bases of the present geographic pattern, is followed by a study of each of the several regions in light of its own geographic conditions and its place in the whole geographic pattern. A detailed study of Southeastern United States climaxes the course.

DEPARTMENT OF GERMANIC LANGUAGES

German

NOTE: *The German Department will accept no more than six semester hours' credit of German by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c1. ELEMENTARY GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*

A basic course which seeks to develop reading skill by teaching both the principles of grammar and oral reading fluency (pronunciation and intonation). Tape recordings of the reading material in the course suitable for any machine are available on request for approximately $5.00. Records (33⅓ r.p.m.), $7.50, are also available. The use of the tape recordings or the records is required.

c2. ELEMENTARY GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*
Prerequisite, German 1 or the equivalent.

This is a secondary course in which reading skill is further developed and the principles of grammar briefly reviewed. From the first readings in simplified German the student is gradually led to the superb style of the Austrian writer, Arthur Schnitzler. The use of records (33⅓ r.p.m.), $7.50, or tapes is required.

c3-c4. INTERMEDIATE GERMAN. Credit, 3 semester hrs. each.
Professor Reichert. *25 assignments each.*
Prerequisite, German 1-2 or the equivalent.

These courses are designed to develop speed and accuracy in reading German, and to acquaint the student with some of Germany's outstanding prose writers. German c3 entails in addition to the reading a thorough grammar review. German c4 includes works by Eichendorff, Hesse, and Mann, and introduces an easier work by Kästner for sight reading.

c21-c22. GERMAN LITERATURE. Credit, 3 semester hrs. each.
Professor Reichert. *25 assignments each.*
Prerequisite, German 1-2-3-4 or equivalent.

These courses have as their purpose to develop in the student a capacity to read classical German and to familiarize him with German literature in its broad outlines as well as more directly with some of its masterpieces. German c21 surveys German literature from its beginnings to Lessing and Schiller, with readings from Schiller's ballads and plays. German c22 is a study of Classicism and Romanticism, with readings from Goethe, Grillparzer, and Kleist.

c24. SCIENTIFIC GERMAN. Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.

The aim of this course is to develop skill in reading German in the special field in which the student is interested. These fields are (1) chemistry, (2) medicine, biology, zoology, and (3) physics, mathematics. When enrolling, the student should indicate in which field he wishes to study. Graduates will also find the course valuable as it will aid them in preparing for the language examinations required for an advanced degree. The course is open to those who have completed the equivalent of four courses in German and have a basic knowledge of German vocabulary and grammar. It is so designed as to enable persons who have not studied German recently to refresh their knowledge of basic principles of grammar.

Russian

c1. ELEMENTARY RUSSIAN. Credit, 3 semester hrs.
Professor Arndt. *25 assignments.*

Introductory course designed to lay foundation of grammar and to convey basic reading and pronunciation skills. Tape recordings of the reading material in the course suitable for any machine are available on request for approximately $5.00. Records (33⅓ r.p.m.), $7.50, are also available. The use of the tape recordings or the records is required.

DEPARTMENT OF HISTORY

c1. MODERN CIVILIZATION. Credit, 3 semester hrs.
Professor Godfrey. *25 assignments.*

This is an historical study of the institutions of western civilization, designed to promote an understanding of the social, political, and economic aspects of the modern world.

c2. MODERN CIVILIZATION. Credit, 3 semester hrs.
Professor Godfrey. *24 assignments.*

This is a continuation of Modern Civilization c1, to be taken only by those who have had that course or the equivalent.

c21, c22. AMERICAN HISTORY. Credit, 3 semester hrs. each.
Mr. Geer. *25 assignments each.*
Sophomore elective.

A general survey of the history of the United States. The first course begins with Columbus' discovery of America and goes to the end of the Civil War; the second begins at this point and ends in 1949. (Both American History sequences, c21-c22 and c71-c72, should not be taken.)

c21, c22, c23.
AMERICAN HISTORY. Credit, 2 semester hrs. each.
Mr. Geer. *18 assignments each.*
Sophomore elective.

A general survey of the history of the United States. The first course carries the story from Columbus' discovery of America to about 1823, the second from this point to 1897, and the third covers approximately the last five decades.

NOTE: Those desiring degree credit at the University should take History c21, c22 (3 semester hrs. each) instead of these courses.

c41. ANCIENT HISTORY. Credit, 3 semester hrs.
Mr. Berry. *25 assignments.*
Sophomore, junior and senior elective.

A course dealing with the history of the Orient, Greece, and Rome to the time of Constantine. Particular attention will be paid to social and economic conditions, and cultural and religious developments.

c42. MEDIEVAL HISTORY. Credit, 3 semester hrs.
Mr. Berry. *25 assignments.*
Sophomore, junior and senior elective.

This course deals with the history of Western European civilization during the Middle Ages (300-1500). Special emphasis is given to the economic-social and cultural developments during the late Roman Empire, the so-called "Dark Ages," the age of the Crusades and the Renaissance.

c44, c45. ENGLISH HISTORY. Credit, 3 semester hrs. each.
Professor Godfrey. *25 assignments each.*
Sophomore elective.

History c44 is a survey of English history from the earliest times to 1714, while History c45 covers the period from then until 1954.

c71, c72. AMERICAN HISTORY. Credit, 3 semester hrs. each.
Mr. Geer. *25 assignments each.*
Junior-senior elective.

A general survey of the history of the United States. The first course begins with Columbus' discovery of America and goes to the end of the Civil War; the second begins at this point and ends in 1949. (Both American History sequences, c21-c22 and c71-c72, should not be taken.)

c143. AMERICAN DIPLOMATIC HISTORY. Credit, 3 semester hrs.
Professor Johnson. *25 assignments.*
Junior-senior elective.
Prerequisite, American History.

This course is a chronological treatment of American foreign relations from 1763 to the present. It discusses important characters and events in our diplomatic history and traces the origin and development of basic trends in our foreign policy.

c161. NORTH CAROLINA, 1584-1815. Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of the political, social, economic and cultural development of North Carolina from the first settlement until 1815.

c162. NORTH CAROLINA, 1815-1959. Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of political, economic, social and cultural development in North Carolina since 1815.

c170a-c170b.
SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.

For full information, see description of Education c143a-b under Department of Education.

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University of North Carolina
Chapel Hill, N. C.

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No. Assign. .....
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   Street and Number or Box Number
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   City County State
3. Permanent Address.....
4. Birth Date..... Birthplace.....
   Race ..... Occupation.....
5. Previous Education (Be specific, naming institutions, dates and degree.)
   High School .....
   College .....
   Graduate School .....
6. If you have ever registered in any division of the University here, underline which division and give dates.
   Residence Term..... Correspondence.....
   Extension Class..... Summer School.....
7. Kind of credit desired (mark X):
   a. Undergraduate degree credit..... At what Institution?.....
   ..... Toward what degree?.....
   Have you secured the approval of the authorities?.....
   b. Teacher Certification Credit.....
   c. No Credit.....
8. If teaching, give KIND of certificate held..... Class..... No.....
9. Number and Title of course desired.....
10. Do you wish to secure the books from us?.....
11. I am enclosing: $.....Course fee (see page 8).
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    (Can be sent C.O.D. on request.)
    $.....TOTAL

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DEPARTMENT OF LATIN

c3. INTERMEDIATE LATIN. Credit, 3 semester hrs.
Mr. West. *25 assignments.*
Prerequisites, two years of high school Latin, or one year of elementary college Latin.

This course is concerned with the translating of Cicero's *De Senectute,* with work in vocabulary, and with a review of the principles of grammar.

c4. INTERMEDIATE LATIN. Credit, 3 semester hrs.
Mr. Ziolkowski. *24 assignments.*

The *Aeneid* of Virgil, with a study of background materials, translation from the original and an analysis as a work of art of this great ancient epic.

c8. LATIN COMPOSITION. Credit, 3 semester hrs.
Mr. Ziolkowski. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

This course will begin with translation into Latin of detached sentences illustrating the general principles of syntax and word order; the second half of the course will deal with continuous narrative and with questions of diction and style.

c21. SELECTIONS FROM LATIN PROSE. Credit, 3 semester hrs.
Mr. West. *25 assignments.*
Prerequisites, two years of high school Latin, or one year of elementary college Latin.

The course consists of a review of Latin grammar and a study of Cicero's *De Amicitia.*

c22. LATIN POETRY. Credit, 3 semester hrs.
Mr. Ziolkowski. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

The course comprises the reading of the *Phormio* of Terence and selected odes of Horace. Emphasis is put on content and literary form.

DEPARTMENT OF MATHEMATICS

cnA. PLANE GEOMETRY. Non-Credit.
Mr. Witz. Fee, $35.00.
27 assignments.

A course designed to enable the student to acquire a thorough knowledge of the facts of plane geometry needed for continued work in mathematics and allied subjects. This course will be accepted by the University to remove a deficiency in plane geometry for admission. The material covered in this course, if taken in high school, would require one full school year, being equivalent to one unit.

cnR. INTERMEDIATE ALGEBRA. Non-Credit.
Mr. Tonne. Fee, $35.00.
26 assignments.

This course is intended to be a reasonable substitute for a second-year course in high school algebra. Prerequisite is a knowledge and understanding of the topics usually covered in a first-year high school course in elementary algebra. The course is primarily a college preparatory course rather than a terminal course in "practical mathematics" and, as such, should be an excellent review for the entering college student whose high school mathematics needs strengthening by additional work.

c7. COLLEGE ALGEBRA. Credit, 3 semester hrs.
Mr. Bose. *25 assignments.*

This course treats the fundamental operations of algebra and emphasizes the solution of linear and quadratic equations.

c8. PLANE TRIGONOMETRY. Credit, 3 semester hrs.
Professor Linker. *25 assignments.*

This course concerns itself with the definitions of the trigonometric functions, their relations to each other, and the application of these functions and log tables to the solutions of plane triangles.

c10. MATHEMATICS OF FINANCE. Credit, 3 semester hrs.
Professor Linker. *25 assignments.*

This course is a study of simple and compound interest, annuities and their application to debt retirement by amortization and sinking fund methods, depreciation, and bonds, with an introduction to the mathematics of insurance.

c13. SPHERICAL TRIGONOMETRY. Credit, 2 semester hrs.
Professor Garner. *18 assignments.*

This course is designed especially for those who are interested in nautical and aerial navigation. It concerns a study of the mathematics relations existing among the sides and the angles of a triangle on the surface of a sphere.

c31. ANALYTIC GEOMETRY. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisites, Math 7 and 8.

This course includes the standard treatment of lines, conic sections, transformation of coordinate systems by translation and rotation, polar coordinates, parametric equations, lines and planes in solid analytic geometry.

c32. DIFFERENTIAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math 31.

This course is devoted primarily to a study of the derivative and its applications in elementary differential geometry, physics, and the theory of maxima and minima. In the latter part of the course an introduction to the theory of infinite series is followed by a study of Taylor's series.

c33. INTEGRAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math 32.

A first course in integral calculus.

DEPARTMENT OF MUSIC

c4. FUNDAMENTALS OF MUSIC. Credit, 2 semester hrs.
Mr. Steelman. *15 assignments.*

A study of the rudiments of music; scales, intervals, and elementary harmonic material with practice in melody writing. The student must have access to a piano. Dictation exercises are required.

c14-c15-c16.
HARMONY. Credit, 2 semester hrs. each.
Miss Elmore, Mr. Steelman. *18 assignments each.*
Prerequisite, Music 4 or the equivalent.

A first-year course in harmony. This covers the ordinary harmonic resources up to the chords of the seventh, their inversions, and elementary modulation. The student must have access to a piano.

c24-c25.
HISTORY OF MUSIC. Credit, 2 semester hrs. each.
Miss Kellett. Lab fee for Records, $4.00 for c24 and $6.50 for c25.
15 assignments each.

Phonograph recordings of the music of the periods are used. Students will need a long play record player (33⅓ r.p.m.). Music c24-c25-c26 will be accepted for elective credit as the equivalent of Music 47-48 in residence. Music c24 covers the period from antiquity to the end of the sixteenth century. Music c25 concerns the seventeenth and eighteenth centuries.

DEPARTMENT OF PHILOSOPHY

c21. INTRODUCTORY LOGIC. Credit, 3 semester hrs.
Mr. Pospesel. *25 assignments.*

A study of the fundamental principles of efficient thinking as a basis for rational belief and intelligent action. Practical orientation with emphasis on meeting problematic situations. Consideration of linguistic obstacles to clear and straight thinking; standards of valid reasoning; methods of confirming statements.

DEPARTMENT OF PHYSICAL EDUCATION

c11 or c12w. PERSONAL HYGIENE. Credit, 2 semester hrs.
Professor Blyth. *16 assignments.*

This course is designed to acquaint the student with basic scientific information regarding individual and community health, to develop wholesome attitudes toward physical, mental and social health, and to assist the student in developing sound health practices.

DEPARTMENT OF POLITICAL SCIENCE

cn1. CITIZENSHIP.
Professor Wager.

Non-Credit.
Fee, $5.00.
21 assignments.

This course in citizenship is offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States. It is designed especially for those who cannot attend citizenship classes. Other sections of the course are available, the number of assignments for each varying.

c41. THE GOVERNMENT OF THE UNITED STATES.
Mr. Brigman.

Credit, 3 semester hrs.
25 assignments.

A general course dealing with the national government of the United States. Attention will be directed to the constitutional basis, the historical development, and the practical organization and operation of the institutions established for administering national affairs.

c51. STATE GOVERNMENT IN THE UNITED STATES.
Professor Monroe.

Credit, 3 semester hrs.
25 assignments.

A study of the principles, organization, and administrative methods and functions of the state governments.

DEPARTMENT OF PSYCHOLOGY

c26. GENERAL PSYCHOLOGY.
Professor King.
Sophomore, junior and senior elective.

Credit, 4 semester hrs. including one lab. hr.
25 lecture and 8 laboratory assignments.

The aim of the course is to present the essential phenomena of psychology and the various methods of approach. The topics of sensation, perception, learning, motivation, conflict, psychopathology, social psychology, and brain function are included in this course.

DEPARTMENT OF RELIGION

c28. THE ORIGIN AND SIGNIFICANCE OF THE BIBLE.
Mr. Walser.

Credit, 3 semester hrs.
25 assignments.

This course is an introduction to the literature of the Bible, with special consideration of the impact of the Hebrew-Christian faith upon modern man as he seeks a religious orientation in the contemporary situation.

DEPARTMENT OF ROMANCE LANGUAGES

NOTE: Candidates for degree credit at the University are required to take their courses in this department in residence.

Spanish

c3-c4. SPANISH COMPOSITION.
Professor Sharpe.
Prerequisites, either two years of high school or one year of college Spanish.

Credit. 3 semester hrs. each.
Spanish c3, 27 assignments.
Spanish c4, 26 assignments.

The object of these courses is to provide the student with an opportunity to acquire practice in writing Spanish.

c21-c22. SPANISH LITERATURE.
Professor Sharpe.
Prerequisites, Spanish 3-4 or 14-15 or the equivalent.

Credit, 3 semester hrs. each.
27 assignments each.

Spanish c21 is a general survey of Spanish literature during the 16th and 17th centuries. There is the reading of selections from Lope de Vega, Cervantes, Calderon, etc. Spanish c22 gives a general survey of Spanish literature since the classical period, with special stress on the 19th century.

Russian

(See Germanic Languages.)

DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY

General Sociology

c51. INTRODUCTION TO SOCIOLOGY.
Mr. Williams.
Sophomore, junior, senior elective.

Credit, 3 semester hrs.
25 assignments.

A general course dealing with the structure and function of contemporary societies and social relationships. A study is made of the way societies are formed, how they achieve their organization and unity, and the way they change.

c52. SOCIAL PROBLEMS.
Professor Sessoms.

Credit, 3 semester hrs.
25 assignments.

An introductory course with primary emphasis on both the positive and pathological features of society.

*c62a-c62b.
MARRIAGE.
Mr. Earle.

Credit, 2 semester hrs. each.
16 assignments each.

(a) Backgrounds of American marriage institutions; analysis of mate selection and the involvement processes leading to marriage. (b) Adjustments after marriage; marital conflict and accommodation; problems of parenthood; consideration of counseling and other stabilizing devices provided by communities.

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* A three semester hour course in this subject will be available during the summer of 1963.

c125. THE NEGRO. Credit, 3 semester hrs.
Mr. Williams. *25 assignments.*
Junior and senior elective.

This course includes a study of the American Negro's historical and cultural background, aspects of Negro life and the problems of race relations.

c173. COMMUNITY RECREATION. Credit, 3 semester hrs.
Professor Sessoms. *25 assignments.*

This course contains materials of study concerning the foundations of organized recreation—background and theories; principles and objectives; social and economic factors; public, private and commercial interest in recreation; the social institutions' and government's relation to recreation.

c176. PROGRAM PLANNING FOR COMMUNITY RECREATION. Credit, 3 semester hrs.
Professor Sessoms. *25 assignments.*

This course is designed to orient the student to the fields of recreation activities, principles and methods of program planning, time allocation for schedules, special activities and events, use of recreation areas and facilities, and the role of leadership in program operation. It is recommended that Sociology c173 be taken before Sociology c176 is begun.

c192. CRIMINOLOGY. Credit, 3 semester hrs.
Mr. Williams. *25 assignments.*

The principles of criminology and penology with emphasis on psycho-sociological factors; study of historical and contemporary theory and practice.

Rural Sociology

c102. RURAL SOCIOLOGY. Credit, 3 semester hrs.
Mr. Miller. *25 assignments.*

This course makes a study of the rural community, considering the advantages and disadvantages of farm life, rural health, sanitation and social institutions.

Anthropology

c41. GENERAL ANTHROPOLOGY. Credit, 3 semester hrs.
Mr. Hudson. *24 assignments.*

A basic introduction to man as a species and as a producer of customs and culture. The evolution of mankind, physical anthropology, modern varieties and races, and human capabilities. The fundamental culture developments of human history with a general study of the functioning principles of culture. Study of selected culture areas.

The General College Requirements

The following information is inserted so that correspondence students may select their courses in line with the requirements for credit at the University of North Carolina should they desire to do so. Those interested in a bachelor's degree should be guided by the University Catalogue. The University Catalogue should be consulted for information regarding grade averages and other requirements for graduation. The courses recommended in the first two years are designed to provide a general, well-rounded, liberal education. The amount of correspondence work accepted for degree credit is explained on pages 5-6.

With a few exceptions and limitations, all General College students are required to complete in their freshman and sophomore years a program of twenty selected courses as well as the required courses in hygiene (one semester) and physical education (4 semesters). The twenty courses are ordinarily distributed as follows: *three* courses in English (English *1, *2, *21); *three* courses in the social sciences (Modern Civilization *1, *2, one other); *three* courses in one foreign language (or four courses if the language chosen is other than a high school foreign language presented to meet entrance requirements); *three* courses in natural (laboratory) sciences, including at least one biological science (botany, zoology, *psychology) and at least one physical science (the third course may be either, or it may be sophomore mathematics); *two* courses in freshman mathematics or in Greek or Latin; *six* additional courses, which in some programs may be freely chosen by the student from a list of electives (see below), in other programs will include specified courses required for the particular degree.

Sophomore Electives

Underlined courses may not be taken for credit by students registered in the College of Arts and Sciences.

DIVISION OF THE HUMANITIES[1]

Art	31, 32, *33, 44, 45, 46
Classics:	Greek 1-2, 3, 4, 21, 22
	Latin 1-2, *3, *4, *21, *22, 51, 52, 53
	Classics 31, 32, (courses in English translation)
Dramatic Art	30, 31
English	*22, 23, 26
[2]German	*1-*2, *3, *4, *21, *22, 31, 32
History	*21, *22, *41, *42, *44, *45, 46, 47, 48, 49
Journalism	53
Music	14-15, 31-32, 41, 44-45, 55, 56
Philosophy	*21, 22, 41, 42
Radio	45
Religion	*28, 30, 32, 45
[2]Romance Languages:	French 1-2, 3, 4, 14, 15, 21, 22, 50, 51, 52
	Spanish 1-2, 3, 4, 14, 15, 21, 22, 50, 51, 52
Russian	*1-2, 3, 4

1. The School of Business Administration recommends the following electives in the humanities for those who wish a substitute for language 21: Art 31, 32, 33; Classics 31, 32; English 22, 23, 26; Music 41, 55, 56; Philosophy 21, 22, 41, 42; Religion 28, 30, 45.

2. Language 21 may count as an elective only when General College language requirements are met by courses 1-2, 3, 4, in that language.

* Offered by Correspondence Instruction.

DIVISION OF THE NATURAL SCIENCES

Astronomy	31, 32
Botany	11, 44
Chemistry	11-12 or 11-21, 43, 44, 51
Geography	*38, 48
Geology	*11, *42
Mathematics	*31, *32, *33. 41, 51, 62
Philosophy	*21, 22, 41, 42
Physics	20, 24, 25
Psychology	*26, 27, 28
Zoology	11, 41

DIVISION OF THE SOCIAL SCIENCES

Anthropology	*41
Economics	30, 31, 32
Education	*41
History	*21, *22, *41. *42. *44. *45. 46, 47, 48, 49
Philosophy	*21, 22, 41, 42
Physical Education	77
Political Science	*41, 42, *51, 52
Sociology	*51, *52

North Carolina Certification Requirements

Teachers who need *professional courses* must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods.

For renewing a certificate based on a bachelor's degree six semester hours' work is required and may be taken by correspondence and/or extension class. Any courses which do not duplicate courses previously taken will be suitable provided they are in areas or subjects specifically related to the needs of the individual in connection with his/her work. (Credit may be in either education or subject matter courses.) Certificates based on more advanced degrees may not be renewed by correspondence.

The following regulations have been adopted by the State Department of Public Instruction:

1. No teacher in service shall be given credit for more than twenty semester hours during any one year between September 1st of that year and August 31st of the following year, a teacher in service being defined as one who teaches six or more months during the period. This, it must be understood, is the maximum total credit from all sources.

2. Not more than forty per cent of the credit necessary to raise a certificate from one class to another may be earned through extension class teaching and/or correspondence study instruction.

3. The original professional credit necessary for an administrative or supervisory certificate may not be secured through extension class teaching and/or correspondence study instruction. The requirements for Graduate Secondary and Elementary Certificates, issued on the basis of a master's degree, may not be met by correspondence study.

4. Not more than sixteen semester hours' extension credit may be earned with the same instructor.

* Offered by Correspondence Instruction.

For High School Teachers' Certificates

The requirements for A Certificates, as outlined by the North Carolina Department of Public Instruction, are as follows:

The minimum scholastic training represents graduation from a standard four-year college. The subject, or subjects, for which certification is granted appear on the face of the certificate. It is desirable that one be qualified to teach two or more subjects.

This summary of requirements is expressed in terms of professional requirements and academic requirements.

I. Professional Requirements .....18 Semester Hours
   a. The Pupil 6
   b. The School 6
   c. Teaching and Practicum 6*
   (Correspondence courses available in these areas are indicated under the School of Education.)

II. Academic requirements vary with the subject for which certification is granted. In terms of semester hours, the minimum subject matter credit for the teaching of each of the various subjects is as follows:

HIGH SCHOOL TEACHERS' CERTIFICATES

1. *Art* 30
   Design (industrial, interior, costume) 9
   Drawing and Painting 9
   Ceramics and/or Sculpture.. 3
   Art History 6

2. *Bible and Religion* 21
   Old Testament 6
   New Testament 6
   Electives 9

3. *Commerce* 36
   Economics and Retailing 12-15
   Accounting and Management (including Office Management) 12-15
   Office Skills (shorthand, transcription and typing) 12
   Minimum office experience in the individual areas as follows:
   Typewriting 4
   Stenography 11-13
   including:
   Transcription 9
   Typing 2-4
   Bookkeeping 15
   (Accounting and Management)
   Basic Business 24
   Economics 12
   Management and Accounting 12

4. *Distributive Education* 36
   Economics 6-9
   Retailing 9-12
   (such as:
   Introduction to Retailing
   Store Organization
   Retail Advertising
   Textiles
   Merchandise Information and Salesmanship)
   Accounting and Management 6-12
   Related Distributive Education and Commerce 12-18
   To be selected from:
   Art, Design, Commercial Art, Speech, Public Speaking, Economic Geography, Business Surveys or Analysis, Business (law, mathematics, typewriting, English and organization or principles)
   Minimum Business Experience—Exceptional experience above the minimum required may be substituted for not more than the 12 semester hours in the required subjects. A maximum of one full year's experience shall be required for each 6 semester hours for which substitution is made.

* Must include at least 45 clock hours of actual teaching.

5. *English* 30
Required:
Shakespeare 3
American Literature 3
Advanced Grammar and Composition 3
Recommended from:
Speech 3
English or American Literature 6
Teaching of Reading 3
Young People's Literature 3

6. *French* 24-30
(24 semester hours based upon two or more high school units; otherwise 30 semester hours)
Spoken Language 6
Quantative requirements for teaching other modern foreign languages same as for French.

7. *Health Education* 24
a. The Individual 9-12
1) Personal Health 3
2) Mental Health 3
(1 and 2 may be combined)
3) First Aid and Safety 3
b. Community and School 9-12
1) Principles of Public Health 6
2) Environmental Health 3
(1 and 2 may be combined)
3) Healthful Family Living 3
c. Organization and Administration of School Community Health 3-6

8. *Home Economics* 51
a. Chemistry 6
b. Biology 6
c. Physics 2
d. Art 3
e. Foods 8
f. Clothing 8
g. Management 6
Home Management Residence required (six weeks recommended as a minimum). Other courses may include buying, furnishing and housing.
h. Family 6
Required:
Child Development
Family Relationships
Other courses may include Health, Nursing, and Hygiene.
i. Social Science 6

9. *Industrial Arts* 3
a. Drawing and Design .....
b. Woodwork (such as bench work, machine work, carpentry cabinet making) ....
c. General Metal Work (including three or more of the following areas: cold metal sheet metal, forging, foundry, machine shop, art metal welding) .....
d. General Electricity (such as principles, house wiring common appliances, and radio) .....
e. General Shop .....
f. Electives from a, b, c, d, or from such other courses as graphic arts (printing, silk screen, photography), ceramics, automotives, aeronautics, crafts (jewelry leather) .....

10. *Latin* 2
Based on two units of High School Latin, to be reduced six semester hours for each additional unit of entrance credit

11. *Library Science* 1
Hold or be qualified to hold a Class A Certificate.
Have credit for a minimum of 18 semester hours in Library Science as follows:
a. Organization, to include the organization and administration of school libraries, cataloging and classification .....
b. Materials, to include materials for children and young people, and reference materials .....
c. Electives in Library Science .....

12. *Mathematics* 21
Required:
College Algebra 3
Trigonometry 3
Analytic Geometry 3
Recommended from:
Differential and Integral Calculus .....
History of Mathematics 3
Mechanical Drawing 3
Surveying 3
Applications of Mathematics to science, engineering, commerce and industry 3
Statistics 3
Consumer Mathematics 3

College Physics 3
Navigation 3
Astronomy 3

13. *Music Education*
a. General 36
1) Applied Music 18
a) Piano 6
b) Voice 6
(At least one-half the voice credit shall be voice training.)
2) Theory of Music .....12 (harmony, form, ear-training)
3) History & Appreciation of Music 6
b. Instrumental 36
1) Applied Music 21
a) Major Instrument 6-12
b) At least two minor instruments (piano advised to be one; voice permitted as one) 9-15
2) Theory of Music ..... 9 (harmony, form, ear-training)
3) History & Appreciation of Music 6

14. *Health and Physical Education* 36
a. Area of Principles, Organization, Administration, and Supervision 6-10
1) Principles of Health Education
2) Principles of Physical Education
(1 and 2 may be combined)
3) Organization and Administration of Health and Physical Education
4) Evaluation and Measurements in Health and Physical Education
5) Curriculum in Physical Education
At least four areas must be included in this requirement.
b. Area of Applied Techniques 10-12
1) Methods & Materials in Group Games of Low Organization
2) Methods & Materials in Individual Sports (Tennis, Golf, Wrestling, etc.)
3) Methods & Materials in Aquatics
4) Methods & Materials in Rhythms
5) Methods and Materials in Tumbling-Stunts
6) Methods & Materials in Team Sports (Touch Football, Soccer, Speedball, Volleyball, etc.)
7) Methods & Materials in Team Sports
a) Football
b) Basketball
c) Baseball
d) Track
At least five areas must be included in this requirement.
c. Area of Individual Physical Education 4-6
Individual Physical Education (may include Kinesiology)
d. Area of Health Education 4-6
1) First Aid—Safety—Athletic Injuries
2) Problems in Health Education
e. Anatomy and Physiology 6
f. Biological Science 6

15. *Science* 30
a. Biology 6
b. Chemistry 6
c. Physics 6
d. Geography or Geology..... 3
e. Electives from a, b, c, or d 9
Individual certification will be granted in any of the specific areas a, b, c, or d, in which 12 semester hours' credit is presented. Certification for the subject of General Science will require credit for 18 semester hours from three of the four areas a, b, c, and d.

16. *Social Studies* 30
a. European History or World History 6
b. American History 6
c. From Government, Geography, Economics, or Sociology 12
d. Electives from any of the above 6
Individual certification will be granted in any of the specific areas — History, Government, Geography, Economics and

Sociology—in which 12 semester hours credit is presented. Certification for Citizenship or Civics, or Problems in American Democracy would require credit for at least 18 semester hours from Government, Economics and Sociology.

17. *Agriculture:*
B.S. Degree in Agricultur Education, including profes- sional credits required fo teachers of other high schoo subjects.

For Grammar Grade or Primary Certificates

Class A

These are certificates required of elementary teachers. They requir a degree from a standard four-year college. As a part of the work, or i addition to it, the applicant shall have:

1. English 12
   English Required for Degree
   Children's Literature 2-3
   Recommended:
   Advanced Grammar and Composition 3
   Speech 3
2. American History 6
   Government 2-3
3. Geography 6
   (Principles and Regional recommended)
4. Art 6
   Music 6
5. Health and Physical Education 6
   Required:
   Principles, Practices and Pro cedures in Physical Educatio for Elementary Schools ..... Principles, Practices and Pro cedures in Health for Ele mentary Schools .....
6. Education 1
   a. The Pupil .....
   b. The School .....
   c. Teaching and Practicum....*
   (Correspondence courses avail able in these areas are indicate under the Department of Edu cation.)

Note: The over-all specific requirements are the same for the Pri mary and Grammar Grade A Certificates. In certain areas, howeve particularly in Education, it is expected that there would be slightl different emphases for the two groups. Both the Grammar Grade an the Primary A Certificates are valid for teaching in grades 1-8.

* Must include at least 45 clock hours of actual teaching.

N. C. STATE COLLEGE COURSES
Raleigh, N. C.

Applications for these courses should be sent directly to North Carolina State College, Box 5125, State College Station, Raleigh, N. C.)

Agriculture

Course	*Credit*
Hort. 220, Vegetable Gardening	2 Semester Hours
Hort. 223, Flower Growing	2 Semester Hours
Hort. 301, Plant Propagation	3 Semester Hours
Poul. 200, Poultry Production	2 Semester Hours

Architecture

Arch. 321, History of Architecture I	3 Semester Hours

Economics

Ec. 201, Economics	3 Semester Hours
Ec. 202, Economics	3 Semester Hours
Ec. 407, Business Law I	3 Semester Hours
Ec. 425, Industrial Management	3 Semester Hours
Ec. 426, Personnel Management	3 Semester Hours

Education

Ed. 344, Secondary Education	2 Semester Hours

Engineering

M. E. 101, Engineering Graphics	2 Semester Hours
M. E. 102, Engineering Graphics	2 Semester Hours
E. E. 211, Elementary Circuits and Fields Theory	3 Semester Hours

English

Eng. 111, Composition	3 Semester Hours
Eng. 112, Composition	3 Semester Hours
Eng. 211, Business English	3 Semester Hours
Eng. 361, Backgrounds of English Civilization I	3 Semester Hours
Eng. 362, Backgrounds of English Civilization II	3 Semester Hours
Eng. 365, The American Mind I	3 Semester Hours
Eng. 366, The American Mind II	3 Semester Hours
Eng. 374, North Carolina Literature	2 Semester Hours
English Review	No College Credit

Entomology

Ent. 322, Beekeeping	3 Semester Hours

Geology

Geol. 101, Earth Science	3 Semester Hours
Geol. 208, Physical Geography	2 Semester Hours

History

Hist. 225, Modern Europe	3 Semester Hours
Hist. 226, Modern Europe	3 Semester Hours
Hist. 251, The U. S. to 1865	3 Semester Hours
Hist. 252, The U. S. since 1865	3 Semester Hours
Hist. 306, North Carolina History	2 Semester Hours
Hist. 331, The Old South	3 Semester Hours

Hist. 332, The New South ..... 3 Semester Hou
Hist. 412, Recent United States History ..... 3 Semester Hou

Political Science

Pol. Sc. 201, The American Governmental System ..... 3 Semester Hou

Mathematics

Math. 101, First Year Mathematics for Engineers .... 5 Semester Hou
Math. 102, First Year Mathematics for Engineers .... 4 Semester Hou
Math. 107, Plane Trigonometry ..... 3 Semester Hou
Math. 111, Algebra and Trigonometry ..... 4 Semester Hou
Math. 112, Analytic Geometry and Calculus A..... 4 Semester Hou
Math. 122, Mathematics of Finance and Elementary Statistics ..... 4 Semester Hou
Math. 211, Analytic Geometry and Calculus B ..... 3 Semester Hou
Math. 212, Analytic Geometry and Calculus C ..... 3 Semester Hou
Math. 201, Calculus I ..... 4 Semester Hou
Math. 202, Calculus II ..... 4 Semester Hou
Review of Elementary Algebra ..... No College Cred
Plane Geometry ..... No College Cred
Solid Geometry ..... No College Cred

Modern Languages

M. L. 101, Elementary French ..... 3 Semester Hou
M. L. 102, Elementary French Grammar and Prose Reading ..... 3 Semester Hou
M. L. 201, French Prose ..... 3 Semester Hou
M. L. 401, Introductory Scientific French ..... 3 Semester Hou
M. L. 105, Elementary Spanish ..... 3 Semester Hou
M. L. 106, Spanish Grammar and Prose Reading ..... 3 Semester Hou
M. L. 205, Spanish Prose: Iberia ..... 3 Semester Hou
M. L. 206, Spanish Prose: Hispano-America ..... 3 Semester Hou
M. L. 103, Elementary German ..... 3 Semester Hou
M. L. 104, German Grammar and Prose Reading ..... 3 Semester Hou
M. L. 204, German Prose: German Civilization ..... 3 Semester Hou

Philosophy

Phi. 205, Prob. and Types of Philosophy ..... 3 Semester Hou
Phi. 309, Marriage and Family Living ..... 3 Semester Hou

Psychology

Psy. 200, Introduction to Psychology ..... 3 Semester Hou
Psy. 302, Psy. of Personality and Adjustment ..... 3 Semester Hou
Psy. 304, Educational Psychology ..... 3 Semester Hou
Psy. 476, Psychology of Adolescence ..... 2 Semester Hou

Rural Sociology

R. S. 301, Sociology of Rural Life ..... 3 Semester Hou

Sociology

ɔc. 202, General Sociology ..... 3 Semester Hours
ɔc. 203, Current Social Problems ..... 3 Semester Hours
ɔc. 301, Human Behavior ..... 3 Semester Hours
ɔc. 304, Contemporary Family Life ..... 3 Semester Hours
ɔc. 306, Crime and Delinquency ..... 3 Semester Hours
ɔc. 402, City Life ..... 3 Semester Hours

Statistics

at. 361, Int. to Statistics for Engineers ..... 3 Semester Hours

For further information concerning the courses listed on pages 35-37, rite to the College Extension Division, North Carolina State College, aleigh, N. C.

UNIVERSITY EXTENSION DIVISION

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UNIVERSITY EXTENSION SERVICES

The Extension Division is the administrative agency through whic the University extends its services to the people. It is the function of th Division to sponsor and develop educational services, which the Univer sity of North Carolina can provide better than any other public institu tion because of its nature as the State University, to citizens of Nort Carolina not enrolled as resident students.

Services of the Division may be broadly categorized as the offerin of regular University courses through extension classes, correspondenc instruction, and television, non-credit adult education programs an services on the campus and throughout the state, and services to th public schools.

In addition to the correspondence courses listed in this catalogu the University of North Carolina offers the following services to th people of the state.

Audio-Visual Education. Audio-visual materials and services ar available to schools, colleges, civic groups and other agencies. Films fo community programs, business and industry and other adult groups ar made available each month through public libraries.

Class Instruction. Extension courses in regular University sub jects are offered in communities throughout the state and on the campu in the evenings. These courses are taught by members of the Universit faculty and, when all requirements are met, give the same credit a courses in residence.

Conferences and Short Courses. Conferences and short courses fo various organizations and groups are arranged at Chapel Hill and a other North Carolina communities.

School Relations. Services to the schools include: (a) high schoo debating contests; (b) high school study and discussion programs dealin with the general subject of building world peace; and (c) high schoo contests in academic subjects.

School Tests. Standardized educational tests are distributed t authorized educational agents. Faculty members of the School of Edu cation serve in an advisory capacity in evaluating new tests.

Television Instruction. Extension courses in regular Universit subjects are offered on Channel 4, WUNC-TV. These courses are taugh by members of the University faculty and, when all requirements ar met, give the same credit as courses in residence.

Business Services. The University sponsors the adult educatio program for businessmen developed by the Bureau of Business Service and Research.

Communication Center. WUNC radio, WUNC-TV at Chapel Hil recording, graphic presentation, and still photography are provided a an extension of the University to the people of North Carolina.

Continuation Education, Division of Health Affairs. The Uni versity conducts postgraduate medical and dental courses on and off th campus. Short refresher courses and conferences for public healt officials, nurses, health educators, dietitians and other professiona groups are held each year.

Community Drama. Assistance in organizing, play selecting, cos tuming, make-up, and lighting is available to schools, colleges and com munities throughout the state.

Educational Research and Service. Members of the faculty of the School of Education offer: educational tests and measurements; school surveys and advice on school buildings, equipment, and general administrative problems.

Recreation. Services in public recreation and leisure time problems are offered through the Bureau of Recreation.

For information about any of the above services, write to the UNIVERSITY EXTENSION DIVISION, Chapel Hill, N. C.

STUDY OUTLINES
LIBRARY EXTENSION PUBLICATIONS

VOLUME XIX

dventures in Reading, 28th Series. Marion Brown. January 1954. No. 2
lays of Today: 1950-1954. Cornelia S. Love. April 1954. No. 3
rederick H. Koch: Pioneer Playmaker. Samuel Selden and Mary T. Sphangos. July 1954. No. 4 Cloth, $3.00; paper, $1.50

VOLUME XX

he Ageless and Eternal Sea. Emily Bridgers. October 1954. No. 1
ernice Kelly Harris. Richard Walser. January 1955. No. 2 Cloth, $2.50; paper, $1.00
dventures in Reading, 29th Series. Jessica Valentine. April 1955. No. 3
lays for Schools and Little Theatres. Dept. of Dramatic Art. July 1955. No. 4, $1.00

VOLUME XXI

frica: South of the Sahara. Emily Bridgers. October 1955. No. 1
ther People's Lives, 14th Series. Rosalie Massengale. January 1956. No. 2
dventures in Reading, 29th Series. Jessica Valentine. April 1955. No. 3
orth Carolina Musicians. N. C. Federation of Music Clubs. July 1956. No. 4 Cloth, $3.00; paper, $1.50

VOLUME XXII

tudies in the American Short Story. Mary Jane Wing. October 1956. No. 1
. Henry in North Carolina. Cathleen Pike. January 1957. No. 2 Cloth, $2.50; paper, $1.00
f Fact and Fiction. Jane Cutler Bahnsen. April 1957. No. 3
nglish History Through Historical Novels. Emily Bridgers. July 1957. No. 4

VOLUME XXIII

he Theatre Today. Ray Carpenter. October 1957. No. 1
orty Years of Pulitzer Prize Novels, 1918-1958. Charlotte Georgi. July 1958. No. 4

LIBRARY STUDY OUTLINES

VOLUME I

he Businessman in the Novel. Charlotte Georgi. October 1959. No. 1
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Writers by Moonlight

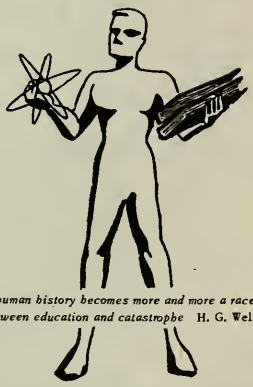
Edited by

Manly Wade Wellman

The Evening College

of

The University of North Carolina
Extension Division



'human history becomes more and more a race between education and catastrophe H. G. Wells

W R I T E R S B Y M O O N L I G H T

Examples of Work by
Students of Creative Writing
in the Evening College
University of North Carolina

1963

Edited by Manly Wade Wellman

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INTRODUCTION

Teaching people to write is, at best, an awkward task even with such a seasoned and well-published writer as Manly Wellman. But his demand for a weekly manuscript, his insistence on endless revision, and his expectation of quality in English 34: Creative Writing, have all served his students well.

We are printing here the short stories of writers who have been served by the adult education purposes of the Evening College. The four students whose stories are printed are only representative of the dozen or more who took the course. Hopefully, all the students will continue their search for quality writing and all will ultimately publish.

The Evening College takes pride in presenting Barbara Colby, Edward Styers, Mary Harrison, Betty Jo Pascucci, and, of course, Mr. Manly Wade Wellman, their instructor.

Sim O. Wilde, Jr., Director
The Evening College

FOREWORD

These stories were written, and resolutely re-written, as class assignments in a course in creative writing offered during the 1963 spring semester of the Evening College of the University of North Carolina. The dozen students who completed the course were widely and interestingly different in age, background and taste With two exceptions, none of them had ever published a work of fiction. The techniques studied were simple, perhaps conservative. The students met one evening a week, and spent most other evenings in writing and polishing a series of stories to be read and discussed together.

The examples of work here included are not really complex in content or style, and were not meant to be. Each writer has tried, modestly but resolutely, to produce a compact short story with something to say to whatever stranger may pause to read it. If the effort has not been successful, certainly it was never for want of trying.

Manly Wade Wellman,
Chapel Hill, North Carolina,
May 9, 1963

THE GODS THEMSELVES THROW INCENSE

We are beginning to reject the old cliche that childhood is the happy, golden, careless time of life. Loss and tragedy and terror are as dazzlingly bright to a child as joy. He feels all things, happy and unhappy, more fully than does the seasoned adult. If he cannot express his feelings eloquently, perhaps nobody can express them eloquently for him. But a resolute and honest effort to do so, with a most zealous search for words to implement the feelings and make the imagined fantasies more real than reality, merits applause.

The question was asked in class, why is this day in the life of young Seth so special that it was singled out to be written? Perhaps the reader can say why when he has come to the evening of that day. In any case, it is a different Seth who returns to his home from the one who went away.

Mrs. Colby attended the University of Massachusetts, where one of her stories was included in an anthology of student writing. She also wrote a one-act play which was staged at Amherst. She is married to a graduate student of English at the University of North Carolina and they have a small son. She hopes to write a novel, perhaps more than one.

THE GODS THEMSELVES THROW INCENSE

by Barbara Colby

Far nights and meadows sketched out a starry summer and warm blue greens moved in the air. Light was to be reckoned in stars and time in the long run across the road. A farm, a house, ten years between grass and sky. Summer came again to Seth Abbott, whose small world moved in great and wondrous circles.

"Mummy, now? Now can I stay up later?"

"Yes dear--but not too late."

"Thomas James, we can stay up; we can stay up; we can stay up!"

Thomas James flicked his orange tail, purred a half purr and let the sun soothe him back to sleep.

"What can I do, Mummy?"

"What would you like to do?" A cookie was in her hand one minute and in Seth's mouth the next.

"I don't know. What?"

"Why don't you pretend to be someone? And for heaven's sake, go outdoors. It's too nice to be in here."

"If I pretend to be grown-up, can I go to the field by myself?"

"Okay, but come when I call." They go by themselves when they have to, and it always seems so early.

Seth set out across the road, across the field, across the summer to be grown-up. He avoided the magnetism of sounds beneath the grass. He did not stop to crouch behind the rotting log and peep at measured inches of the sky. So tall did he walk that the top of his head scraped the bottom of the sky and he had to duck to avoid the morning sun. The flowered smell of earth ascended and far off across the highway he could hear the Millers' black spaniel barking at the birds. The wind carried children's voices from every corner of the field.

As if touched by a fairy's magic wand, Seth's grownupness fell from him. He looked up to the sky and

yelled a yell of happiness and ran with the sun toward the middle of the field. He flopped panting at the edge of a large hole and looked solemnly down into it. Long ago his brother Tommy took him here secretly and initiated him into the Secrets of the Orient. A half buried garden spade marked the spot. Seth freed it and started digging. He struck the lid of The Treasure Chest of the Orient and dug away just enough dirt to pry it open. The dark soil gave easily. The lid creaked. The Treasure was laid bare--three marbles, three books, a broken alarm clock, a defunct wristwatch, a rusted lapel watch. Also a tape measure, a pencil and a mildewed nickel notebook.

"What have you got there?," asked a shrill voice over Seth's head.

Seth fell back on the ground. He hadn't heard anyone coming.

"Stuff. Just some stuff." He tried to close the lid, but a sneakered toe stopped him.

"What do you do with it?"

"How did you get here? This is a secret place."

"I followed you. I saw you leave your house and I followed. I'm Jacob Miller, and I'm staying with my cousins across the highway. Who're you?"

Seth measured the five towering feet of denim and striped jersey and struggled to his feet. He wanted to run; to close the box and run and his stomach crashed to his knees.

"Go away. I don't want to play with you." His own voice called from the other side of the sky.

"I won't. Make me."

The challenge lay unanswered but for the screech of some angry crow. Jacob persisted.

"I want to see your junk there. Don't you have a name, shorty?"

"Seth."

"Seth what?"

Seth pinned Jacob to the sky. His mouth was dry and he wanted to cry. No one had a right to be here except him and Tommy and their Guest. That's why there was three of everything. One for him, one for Tommy an one for Invited Guests. The sun quivered overhead and the heat was dry and bitter. Seth finally answered.

"Seth Abbott."

"Well, Seth Abbott," and Jacob reached into the box for the biggest, bluest marble, "what's this for?"

"To play with."

"What's all the rest of this stuff for?"

"Tommy and me put it here for secret expeditions."

"Who's Tommy?"

"He's my big brother and he said only us and Invited Guests could come here. And if he were here right now, he'd make you leave 'cause you're not invited."

"Where is he?" Jacob's head jerked involuntarily with impatience.

"He's in heaven."

"You mean he's dead. There ain't no heaven, dummy. When you die, you just get dead, that's all."

"No!" Seth's cheeks burned red to the sun. "He's in heaven doing just what we're doing, only way up." He looked at the big blue marble of a sky, a hot June sky blue and rigid in the sunlight.

"How old are you anyway?," Jacob asked.

"Ten going on eleven."

"Baby. That's why you don't know nothing. I'm eleven going on twelve."

They stared at each other in the solemn silent heat. Cool waves began to rise from secret places in the damp earth. The midday sun rested overhead in a smothering quiet.

Seth bowed his gaze and reached into his pocket for a packet of crackers in a crumpled napkin.

"Want to have a picnic with me?" he asked.

"Sure, gee. Whatcha got?"

"Graham crackers and butter."

"That all? Not much of a picnic."

"You could be my Invited Guest today, Jacob."

"Yeah? Well, I could just take all your treasure anyway."

"You don't have to. I'm inviting you. You can play with anything you like."

Jacob bit into his cracker and so did Seth.

"How do you know that Tommy's not in heaven?" Seth ventured.

"How do you know he is?"

"They . . . they told me."

"Look, for the last time. Any dope knows that when you're dead, you're dead and that's all--any dope 'cept

a ten-year-old baby. How did he die anyway? Did he have a virus or something?"

Seth's eyes reached out to his solid house standing among the fields of produce his father grew, the red geraniums his mother grew and the endless Vermont winters in which he grew. The clothes on the line dangled limply. He could see the front porch and the shadows on the glider where Tommy used to sit and laugh at the stories he made up for Seth.

"I don't know. I don't remember. He just went to heaven one day. That's all."

"You're kookie. Want to play something? Not with that junk--something real?"

"Like what?" Seth wanted to read the books in the Treasure box, Gulliver's Travels, Winnie the Pooh, Great Grandmother Wharton's Bible, and he could not shake the buzzing fly presence of Jacob.

"Wellll . . . this'd be a real treasure if you had a guard guarding it. Like a tiger or an elephant or a lion."

"So what?"

"So we can be Great White Hunters and go out and trap something and bring it here and feed it and take care of it and it could guard the Treasure."

"But what could we get? There aren't any real animals around here."

"How about a rabbit? I mean a big one. There's a whole lot of them down by the east corner of the field. I saw 'em. We could make a trap and get a big one."

"I don't know. A rabbit doesn't seem like much of a guard."

"Can you think of something better?"

Seth could not and didn't want to. He didn't want to go down to the far side of the field. It was no adventure. It was just scary. It was woody and dark and damp. Strange odors pushed out from the untrammeled underbrush in a misty, eerie glow. Jacob started down the slope. Seth followed, watching his feet crush the grass and buttercups until the grass and buttercups turned into green bog. Green bog and green vapors and rot and a silence that cut stone. Somewhere the sound of water caught in a cave trickled. The sun could not make its way through and Seth and Jacob did not see the gathering clouds of a summer storm.

Seth could taste the damp as his feet sank in muddy coldness. He shuddered and felt his shudder reverberate throughout the woods.

"Over here," whispered Jacob panting. He motioned toward a bramble thicket. "We'll set a trap here."

"How do you know?," asked Seth amazed.

"Haven't you ever seen a rabbit nest before?"

Jacob did most of the constructing, occasionally ordering Seth to find him pieces of bark, sticks and other materials for his creation. He worked quietly and quickly with a primordial cunning. As it grew darker, even what few sounds hovered fell away until all that was heard was the hacking of Jacob on the trap. With little ceremony they placed the trap in front of the rabbit nest and dashed behind a dying maple a few feet away. It grew darker. It grew quieter. They hardly breathed. The wind rose and shuddered through the forest in a great and hungry gulp, a black knife cutting a black death. Then all was quiet again. A death quiet. From the nest came the velvet tread of a large brown hare. Wait. Wait. A pause in eternity. And at once, a bolt of lightning struck out against the sky and the trap collapsed about its victim in horrible rage.

"We got him! We got him!," screamed Jacob.

"We better get back before it rains." Seth's voice battled against the thunder.

They ran from their hiding place and crouched by the trap.

"Gosh he's big," gasped Seth. Big and ugly and terrified, the rabbit stared at its captors with eyes full of thunder.

"Wowie! This is the biggest one I ever caught," shrieked Jacob.

"Do you really think we ought to take him back? He looks awful mean and scared."

"You're the one that's scared. Scairdy-cat of a rabbit!"

Jacob pushed a long branch through the cage and he and Seth carried the victim out of the woods. Jacob's feet were sure among the dark and twisted ways. He was quick and moved in quickness. Seth kept stumbling over hidden roots and watching the angry sky. He thought of

Tommy, of how he could calm the pacing beast into a contented pet, of how he could laugh at thunder, and turn the woods into a secret mystery of giggles.

"Tommy, come down here, now. Please come down," Seth prayed softly.

They were out of the woods when the first big drops of rain bombed down. Seth's arm, his nose, his cheek caught them. The rabbit paced in fury and terror. Jacob pushed through the tall wet grass, avoiding the rain, the rabbit and Seth, staring at the hurling sky in triumph. They couldn't run. It was too heavy, and as they made their way slowly, slowly back to the treasure hole, the rain sheeted down at them in unrelenting stabs.

They fell into the hole panting. Seth's heart was beating against the storm and against Tommy for not being there. It beat to the very end of his tongue and his breath came in short gasps.

Jacob searched the sky, his contorted face mounted high on a twisted neck. Drops of hate and fear broke out on his face. The rabbit convulsed in its cage, moaned between palls of thunder.

"You wish your brother was here, don't you? I heard you back there," screamed Jacob over the storm.

"How . . . how . . ." Seth's voice caught the jagged lightning.

"Well, he's dead and he can't come down, and he never will. And I told you so!!"

Seth felt his stomach hit the sky full of thunder. He was drenched with rain and sweat and anger. He was hurt. He tried to pull back from the tight ball of closeness in the hole.

"God's angry at something," Jacob barked out. "We've got to make a sacrifice to him."

"Sacrifice. What do you mean?"

"Like in the Bible. We got to sacrifice this rabbit here--kill him and offer him to God. You know."

Seth didn't know, but the rabbit did and he pounded at his cage. Seth's heart pounded at his chest.

The storm grew, swelled, crashed and ravaged. Jacob reached into the trap and caught up the rabbit. His fingers closed tightly about their twisted victim. He tied its front and hind paws to the carrying stick, and moved it to the top of the Treasure Chest. He had

forgotten Seth. The matted fur made the rabbit seem small and insignificant. The great rage of the storm, the great rage of Jacob, the great rage-hate was spending itself in combat.

"God, we offer this to you to stop the storm," screamed Jacob in terror to the sky. Lightning streaked in answer. Seth watched Jacob work the blade of his long silver jackknife. Seth wanted to scream, too; wanted to run, but he stood and clutched the crumbling wet earth around the edge of the hole. He was lead. His voice was caught on lightning thousands of years back where his legs were rooted. He couldn't watch Jacob. The rabbit's eyes, wild and raving, blood-jagged, pulled at him. The rabbit writhed and from its deepest center a shriek flooded out. Jacob chanted.

"Oh God, oh God, stop the storm. Make us safe and make us warm. Deliver us from the evil shadow. Here's our sacrifice!"

His arm shot up and poised. A long pointed blade of a finger caught a glint of lightning.

"Don't," screeched Seth. It bounced off the edge of the blade. "Stop! Stop or I'll kill you!"

Jacob turned sharply and glared at Seth. His arm was still raised above his head high in the sky. Seth trembled violently. Jacob turned again. The blade went down and up and down. Blood lightning ripped open the earth and there was blood running everywhere all over the sky and earth, running down the rabbit, running down Jacob's arms and shirt, running down Seth's face in deep streams. Jacob leaped out and ran and ran into the storm. Seth tried to climb out and run after him, but he slid back. And he tried again, and he slid back again. And he tried a third time and he crawled out. He met the thunder head on and he felt himself slapped to the wet and bleeding earth. He heard himself crying above the storm. He cried and cried and cried--to all the voices in hell.

When the rain stopped, the lightning surrendered to a golden evening sky. Familiar birds picked at the last pieces of rumble. Seth rolled over and looked out at the blue. Jacob was gone, and all that remained of the rabbit were red stains on the lid of the Treasure Chest.

By gold, the sun meant to end it and violet moved

in slowly filling the silence. Nothing moved. Nothing sang. Nothing screeched or cawed or rustled in the tall grass. Gathering strength from out of the void, a small breeze pushed the silence over the edge of the universe. Dew broke over dark earth. Seth leaned back and pushed his hands upward to touch the top of the sky. Seth heard his mother frantically calling, but he did not move. Tommy said you could touch the top of the sky if you wanted to bad enough, he thought. The night was filling with Tommy and eyes, scared, haunting, animal eyes.

The wind through the grass answered other night sounds, and two stars glowed over Seth's hands. He watched them move between the clouds, watched them until one fell across the night. He reached out trying to catch the star, trying to catch Tommy. He reached out trying to push Jacob and the rabbit eyes far away. He reached and reached. He reached so high that he went over the very top. And then, he remembered.

> "Race you to the barn."
> "No. 'S too close."
> "Look, Seth, you're too little to go any farther and make it a fair race."
> "I'm not. I'm eight years old now."
> "But I'm ten and that makes me the best."
> "Thomas James, you are the meanest boy in the whole world, and I'm going to tell Mummy."
> "Okay, baby. To the Millers', then?"
> "Gosh, but that's over the highway."
> " 'Fraid?"
> "No! You say 'go'."
> Seth couldn't see Tommy, and Tommy couldn't see the Millers' old car, but in the cold heat of noon the sky shattered and fell in a million pieces about the highway.

The star faded into a cloud. Seth's hand was empty. All through the night, pieces of star and sky and Tommy fell softly to the grass. The final dream of a death blown bubble released itself into the night. Seth walked tall as he went home.

YOUTH LIKE SUMMER BRAVE

Cross-country buses hurry everywhere by day and by night, carrying loads of passengers. Many stories have dealt with adventures aboard buses. In offering one more such story, it may be pointed out that every bus-load of men and women is different, because every human being is different.

Only a few of the passengers speak and act during this brief stretch of a longer trip. What they say and do is told objectively. It becomes the kind of story that some other rider, sitting there toward the back and away from the jabber and the moment of near-violence, might see and hear and relish, and then might enjoy telling about when his own journey is finished.

Edward L. Styers was born at King's Mountain, North Carolina and now lives in Greensboro, where he sells musical instruments. He wanted to revise this story, his first to be published, yet again before it went into the present collection. "I feel I am being too direct," he said. "I want to just nick the corner but I end up throwing it right down the middle." Split infinitive aside, that is fairly eloquent self-criticism. The question for other readers is whether he is too direct or just direct enough.

YOUTH LIKE SUMMER BRAVE

by Edward L. Styers

The moon was in its waning half and did not light the swamp very well. It was almost midnight and a stillness had been on the tangled wilderness for a long time. The only life that moved was under water, and the only sounds in the growth gradually ceased. In the far distance a hum could be heard which began to grow louder and more insistent. Then lights appeared and grew in intensity with the roar of the engine. The blinding light and the noise filled the night as the silver beast rushed onward. Along the oval asphalt, between the dark canals, the bus came through the swamp.

Back of the driver the two brothers sat. Homer, the oldest, sat with one foot propped upon the chrome rail and smoked his cigarette slowly and thoughtfully.

"How many have you smoked now?" Ralph asked him.

"Three," Homer answered. He had bought the pack of cigarettes in Durham six hours before. "And this is the second pack this week, which is really not smoking too much for a heavy smoker, which I probably am."

His elbow lay loosely on the armrest and he flicked the ashes of his cigarette into the aisle. It was hard for him to fit his lean body to the slope of the cushioned seat. His feet were too big and his pelvis was narrow and he kept shifting his weight. He was at least a foot taller than Ralph and at sixteen, almost four years older. At home he would have taken the preferred window seat and made Ralph sit on the aisle, but when they had boarded this bus he had, for some reason, put his smaller brother to the inside. They both sat with their heads turned toward the window, watching the tangled monotony of marsh glide swiftly by.

"Why do they have these canals along the sides of the road? They must be full of mosquitoes." Homer took his foot down and, leaning forward, put his chin on the chrome rail and waited for the driver to answer.

"Where do you think they get the dirt to build this road up so high?" The driver talked without turning his head. "The dirt you're riding on used to be in those canals. They come into a swamp and dig up dirt and pile it in the middle. The dirt is the road but what you got left on sides is ditches."

The brothers settled back and talked in low, excited tones.

Across the aisle slept a young blonde girl in a blue suit, her head resting peacefully on the shoulder of a sailor whom she did not know. He slept also, with his white, boxed cap pulled over his eyes, exposing red hair, closely cut. His face was so freckled that it looked like copper under the dim light. Behind them a young man sat alone, gazing absently at the fleeting swamp and chewing gum slowly, rolling it around in his mouth. He was slightly built and his face was smooth and sand colored. The mouth was thin and wide and his long hair and bushy eyebrows were only a shade darker than the sallow skin. The short sleeves of his black, shiny shirt were rolled up to his shoulders, exposing a vaccination scar on his left arm, and he had the colla turned up behind, touching his long hair.

"What if I told mama you were smokin'?" Ralph asked, turning from the window. "When we go back home I think I will."

"Will hell," Homer replied. "Will not! Unless you want one more everlastin' clobberin' from me." He chuckled to himself. "When you're my age you'll be smokin' too. And don't say nothin' to Martha or her husband when we hit Savannah."

The bus followed a gentle swell of the highway and as it did so the blonde's head slipped from its niche on the sailor's shoulder and slid downward coming to rest eventually on his chest. In a short time the bend in her neck became uncomfortable and she awoke and sat up. The first thing she did when she awoke was to look at the sailor. Seeing that he still slept, she opened her bag and looked into the lid which had a mirror pasted in it. Whether she approved or despised what she saw in the mirror one could not tell. Carefully she applied a small amount of lipstick. Then with her little finger she erased the ragged portion around her mouth. Satisfied, she drew out her comb and pulled her hair backwar

This done, she replaced her comb in her bag and with both hands began to flounce and undo the combing.

"Where you kids from?" The blonde turned slightly in her seat, crossed her leg and pulled her blue skirt smooth over her thigh. "My name's Blanche."

"South Boston," Homer answered. "It's close to Emporia."

"Oh. Massatewsetts. You don't talk like Yankees." Her hand flew to her mouth, betraying her. "I mean northerners," she added hastily.

"We're not from the north," Homer replied. "South Boston is in--"

"My boy friend was stationed at New London. I thing that's close to Massatewsetts. He's in submarines." She glanced at the sailor beside her. He was still sleeping with his white cap pulled down over his face. "I was up to visit him onct, and what I saw of the north was real nice. I'm not kiddin' you kids. I have an awful lot of admiration and respect for some northerners. I really do."

"South Boston don't mean that we live on the south side of Boston. South Boston is a separate and independent town all by itself. And it ain't even near the state of Mass-"

"There. You got your pride. I like to see that in people. If we didn't have pride in where we come from we wouldn't be fighting this war, would we?"

The sailor stirred slightly and pulled his cap up, exposing his left eye. "The kid's trying to tell you something," he said. "You think--"

"The boy's trying to tell me that they got their pride in Massatewsetts same as we got in Georgia."

The thin young man in the seat back of them leaned forward until his head was between theirs. "We got a sayin' about Yankees in Pembroke. We say they're just like a case of piles. They come down and they won't go--"

"Stop that filthy talk," she said, turning to face him directly. She broke the words off in her mouth and spat the pieces into his face. Then she turned back and the point of her chin went up slightly. "That's no kind of talk to be having in front of a lady." She tried to see the sailor's reaction out of the corner of her eye. "And these boys is our guests."

The young man withdrew his head, gave a shallow laugh and looked out the window.

The sailor had his hat back over both eyes and was grinning in the darkness of the bus.

"Could I bother you for another match?" the girl asked softly.

"You never gave them back from the last time... ma'am. But just keep 'em. I don't smoke much."

"Don't talk much either, I've noticed," she replied.

For awhile nobody said anything. The only noise was the roar of the huge wheels pulling the gray highway beneath the bus.

Homer shifted his gangling frame around in the seat and bit at his finger. "I see roads across these canals," he said. "Where in Hell could they lead to in this God-forsaken place?"

Ralph did not venture an answer. Instead, he leaned forward and spoke to the driver, "Where do these roads go?"

The driver waited a moment. Then he said, "There's a knoll back up there a ways filled with pine. We call it the resin woods and people live there."

There was no further comment. Silence prevailed again. Almost all the passengers slept. A few sat with their heads laid limply against the backrests and watched the swamp go past their windows.

Homer noticed that the speed of the bus was beginning to slacken. Looking ahead he could see a gray figure at one of the dirt roads. The bus halted and the driver opened the door.

The old colored woman came into the light of the opened door and labored up the steps, dragging a large cloth bundle behind her. Her face was tired and old and her hair was white and pulled back neatly into a bun. The weary eyes were set close and far back in their deep sockets. She wore a sweater buttoned all the way though it was early August, and from her middle hung numerous skirts and petticoats. When she turned Homer saw that she wore a large brown comb in the bun of her hair.

Now the bus was moving again but the old black woman had made no effort to produce her fare. She just stood to the right of the driver and held to the chrome post that connected to the rail that supported Homer's feet. Homer shifted uneasily in his seat and then got

up and touched the colored woman's arm. "Sit down," he said. "I'm tired of sittin' and I need to stretch some anyway."

She turned and looked at him in bewilderment. "You mean you want you want me to set in your place?" she asked in a low voice. "How 'bout your frien'?"

"He's my brother," Homer said. "You tired, ain't ya?" He tried to sound irritated. The driver twisted his head sideways and looked at the old woman out of the corner of his eye. The boy stood holding loosely to the baggage racks. After the driver turned and hunched his shoulders over the wheel again, the old woman sat down in the vacant seat next to Ralph.

"Where you nice young gen'l'men from?" the old woman asked Ralph.

"South Boston, Virginia," he answered.

"Well, you tell yore mammy back in Vaginya that she's truly raisin' two fine young men. I guess you goin' to Savannah? Who you got lives there?"

"Sister," he answered. "She and her husband work at Chatham Field. You live in Savannah?"

She sighed heavily. "No chile. I live right here in this swamp. You can see better up here at the front. Sittin' in the back you cain't see nothin' but heads. 'Course they ain't nothin' out there I ain't seen walking. An' you seen one piece o' swamp you seen it all. You seen one 'gator you seen 'em all. Jes' a difference is all."

"Alligators! Here?" He jerked his thumb toward the window.

"Aw, young'un, they's things in there God made when he was mad at the world. 'Gators is nothing. Nor the big cats that cry like a baby in the night. I've stood at my back door many a night an' lissened to 'em. Like a little baby way out in the swamp, cryin' real pitiful. I guess the snakes is worse."

Ralph put his hand to the window and tried to see into the tangled growth of vines and hanging moss.

The bus began to slow again although no one pulled the cord. It came to a stop at one of the dirt cross roads and the old Negro woman rose with effort, picked up the drawstrings of her bundle and dragged it down the steps onto the ground. Once off the bus, she balanced the bundle upon her head and walked away into the night.

Homer took his seat and put his foot back upon the chrome rail back of the driver. Then the young man that sat back of the blonde began to speak. "Hey, buddy," he said from the side of his mouth, "hey you, the gentleman.

Homer turned and looked at the young man. "You talkin' to me?" he asked.

"You bet I'm talking to you," he blustered bitterly. "You better forget some of your damn hifalutin' Yankee ways down here. Gittin' up and givin' her a seat! What kinda crap is that? Damn lucky we ain't where I come from...you'd have the hell whaled out of ya'."

Homer listened, frightened and confused. Blood rose in the back of his neck and flushed his cheeks. "But she was tired..."he said, "...and an old woman...I was always told to..."

"Damn what you've been told. You're the kind that cause trouble. Next thing she'll be getting ideas about other things."

Homer turned back toward the driver in bewilderment and terror. He slid down in his seat so that his head was below the headrest.

Ralph stole an embarrassed glance and saw the shining water reflected in Homer's eyes. "Don't listen to that son-of-a-bitch," he whispered out of the side of his mouth. It was the first curse word he had ever said and he was not at all sorry he had said it.

"Shut up," Homer snapped in a choked voice.

"Did you hear what she said about the animals and things out there in the swamp? Huh? Could you hear what she said?" Ralph's enthusiasm was not very convincing. "Boy! Would I hate to be lost out there with all them things around."

Homer stared grimly ahead. His heart had begun to pump poison through his system. "I'd rather be out ther with those goddamned low life varmits than where I am right now," he muttered. And so saying, he reached over Ralph's head and pulled the cord. Immediately the bus began to brake and come to a halt. When it came to a full stop, Homer got off, followed by Ralph who had thought to get the suitcase out of the luggage rack.

"You sure this is your place?" asked the driver. "They ain't nothing here but swamp."

"We'll walk the rest of the way," Homer answered. "Don't worry."

The door of the bus closed and the driver slowly drove away, leaving the two boys standing in the darkness on the edge of the canal. The bus did not get out of sight before it stopped again. Ralph looked at the red running lights and then up at Homer. Homer stood, legs apart, staring into the swamp. Among the red lights on the back of the silver bus a turn signal light pulsed cheerfully.

The noise of the motor mounted and it began to back up. When it was abreast of the boys it stopped and the driver opened the door and came into the wet marsh grass where the boys stood. He slowly took the suitcase out of Ralph's hand and turned to Homer. "Come on, kid, get aboard. I can't leave you all here in this jungle in the middle of the night. You ought not get upset so easy."

Homer looked down at his younger brother. "O.K.," he said, and pushed Ralph up the step.

Ralph came to his seat, but he did not sit down at once. He stood in the aisle and craned his neck to look at the sullen gum-chewing man in the black shirt. Suddenly:

"Hey," Ralph shrilled, "whyn't you in the army? Or navy? Or some place men are fightin'? You're old enough. You 4-F? Maybe your mama won't let you fight. Maybe you fight with your mouth."

The chewing stopped abruptly. "Why you damned brat, I ought to take you outside and knock your lights out."

He started to get up, but Homer was standing over him in a stammering rage. "You...you...you," he said, "you lay a hand on him and Goddammit, I'll kill you. Right here on the floor of this bus I swear God damn I'll kill you."

There was a murmur and rustling commotion among the passengers. They came alert and peered toward the front of the bus. The driver looked closely at Homer and then at the young man with the long hair. He touched Homer's shoulder and motioned for him to take his seat. There was no further commotion as the driver went back to his wheel. Then the sailor stirred. Deliberately he pushed his hat back upon his head and slowly turned and looked directly into the eyes of the young man in the black shirt. All of a sudden the sailors jaw dropped open and he began to laugh as if he had heard the punch

line of a funny joke. Then he turned his gaze on the blonde and his laughter grew as he nudged her with his elbow. Finally he turned his gaze on the windshield and kept on laughing until tears came into his eyes. He was still laughing when the driver started the bus moving down the road again.

THE BRIDGE BACK

"Goodbye to the past," was a comment on this story when it was read aloud in class. It may not be easy to define the plot structure beneath the light-seeming babble of conversation on the way into town and at the wedding. But Honey had had a hard time in the town of Clabin, a hard time either given her by someone or fumblingly procured for herself by herself; and she had to come back, not particularly wanting to but having to, so that she could prove she wasn't sure what had to be proved.

Maybe there are no really dull towns, no really dull people. Maybe they are dull only to those who don't or won't look deep enough inside.

Mrs. Harrison was born in Illinois and lives in Chapel Hill with her husband, who is a graduate student of history at the University of North Carolina. They have a year-old daughter. Mrs. Harrison previously published fiction in a college magazine.

In THE BRIDGE BACK, she strove for restraint and for the cutting out of all the story did not need, for the leaving in of all it did need. She feels that the things left unsaid can be understood, or anyway guessed, without the saying.

THE BRIDGE BACK

by Mary Harrison

They were on their way to Mornie's wedding when they finally discussed it. As they drove over that low, flat bridge which squats across the Mississippi, Bob asked, "Honey, how did Mornie ever land in Clabin, anyway?" Honey looked out over the solid grayness which turns to greenness in the summer, and said, "The only way Mornie ever could land in Clabin. She was born here."

They came off the bridge, and Clabin was close around them.

"Directions?" asked Bob.

Honey mashed the head of her cigarette in the ash tray.

"Doesn't matter. Got an hour and a half to kill."

"It's your show, Honey." He glanced at her sideways. Honey was chewing the polish on her little fingernail.

"O.K.," she said. "Let's go straight up the street."

Honey stared out at the close houses. Suddenly, as it began, the street ended.

Bob turned in the seat and watched Honey. She was looking at the billowing prairie grass before them.

"When we were little," she began, "Mornie's grandfather brought us up here. He told us about how Black Hawk used to ride through that grass. Then Mornie would pretend she was Black Hawk and I would, too, and we'd each run a different way." Honey leaned forward and pointed to the left--to the edge of the bluff. "Then we'd meet over there on the edge, and we'd ascend the sky--where no white man could hurt us, or our people."

"God," said Bob. He got out of the car, and stood near the edge of the grass.

Honey finished chewing the polish off her little fingernail. She studied each of her nails in turn.

Then she got out.

"You don't like poetry," she said across the hood.

"I don't like dramatics," he answered. He had his back to her.

She looked at the roofs below. "I don't like Clabin."

He turned around. "And I detest games."

"Games!" she said. "Don't you know it's hard for me to come back here?"

"That means a lot when I don't know why. Except maybe you and your dear friend Mornie, with whom you whiled away your childhood hours--and whose big, fancy, and incidentally, happy wedding we're supposed to be attending. . ." He paused. "Maybe you were both odd."

Honey gave no sign that she'd heard.

Bob moved away, to the edge of the bluff. "If you two don't get along, why come at all?"

"It's been five years," Honey said.

Bob looked down, on the river and the dock section and the town. "What's the funny looking building with the purple rooster on top?" he asked without turning around.

"What?" She walked toward him.

"I said what's with the purple rooster?"

She looked down, first at the rooster, then at the building below. "Girls' dorm," she answered slowly. "Clabin College Girls' Dorm." As she finished, a young man came quickly out of the side entrance of the dormitory. Honey caught her breath and squinted. <u>It looks, no, oh so much like, really like Petie</u>.

It was cold in the November rain.

"Petie, put me down. I won't go back."

She started to retch. He dropped her to her feet and pushed her head down. She spit nothing into the rain and finally stood up, shivering. He stood calm.

"Petie," she said, "you called me this time. It'd been three weeks. Why?"

He took hold of her arm and pulled her toward the building. She pulled back.

"Why? why?"

"Come on, Honey."

"Petie, let me stay. Let me stay with you."

"I don't want you." He paused and the muscles in his neck relaxed. "I thought maybe I did, but I don't. I don't love you."

He took hold of her arm again just above the elbow and pulled her toward the door. She leaned with him and followed easily until they were in the shelter of the building's side. Then she looked at the shaft of light coming from the inner hall, and jerking away, turned and ran out into the rain and the darkness.

He jumped after her. She tried to thrash her way to the top of a grassy incline. Slipping, she fell, and mud and water covered the right side of her blouse and skirt, her knees and calves and shoes. He grabbed her shoulder, and tried to scoop her up in his arms, but she pushed and kicked at him. Then suddenly she started to retch again, and when it stopped, she was moaning, and very weak.

Petie picked her up easily then, and plodding a little, carried her to a darkened first floor window. He knocked on the paine. "Mornie," he called.

There was no answer. "Mornie." Someone came. "Open the side door," he said.

Mornie held the door silently and then led the way down the hall and into their room. Without looking at them, she walked to a desk and pounded a cigarette. She lit it.

Petie put Honey on her bed and moved quietly toward the door.

"Well," said Mornie. She still didn't look at him.

"Well what?" he said. "She's sick."

"Sick of what, Petie?" She let the smoke come slowly out of her mouth. Honey moaned softly and turned her head.

Petie glanced at Honey. "Sick of pills. She took a half bottle of aspirin and washed it down with a bottle of wine she stole from me. But <u>she</u> got sick."

"Damn you!" said Mornie.

"Petie," called Honey. She turned toward the wall and lay still. Petie stared at her back.

"One time I thought, maybe her." He paused and looked at Mornie. "Why do you judge me?"

"I don't judge," she answered softly in a voice that got louder. "Not when she lies rotting before me.

You love you. It's a wonderful love."

Honey moaned. "Petie, don't leave me." Petie stood a moment. He walked out and shut the door. Hone flopped over and half stood. "Petie," she called. She stumbled to the door.

He was in the door with his hands on her arms. "Lie down, Honey. I can't stay here. You know that."

"Take me with you." She clutched at his shirt wit both hands.

"Take her, Petie," said Mornie from across the room. "Maybe next time she won't get sick."

"Now I'm going, Honey," he said. "Lie down. And don't come after me."

He pulled away and closed the door. Honey jerked it open. Mornie ran to her and held her back.

"No, you fool."

"Let me go. He's leaving. He's leaving, I tell you."

Mornie held her. "Stop, Honey. You turn away for once."

Honey was crying, and she threw herself on the bed "He's gone, he's gone."

Mornie walked to the window.

"He's gone," cried Honey.

Mornie whirled around and faced Honey. "Oh, shut up, you goddamn whore. Shut up!"

"He's gone," cried Honey.

Mornie walked to the door. She turned once more to look at Honey. She stepped out the door and shut it In the morning, Honey's father came and took her home.

Bob was speaking and had been speaking and his hand was on Honey's shoulder but he was looking out across the river. ". . . so I'm tired of all this waiting and starting to tell me these deep, horrible things. I love you as I know you. I don't want to know any more."

"But," she began.

"I don't care about Clabin," he said.

"But sometimes, I get so sad, and I know what I am, and I want you to. . . ."

"But nothing. I don't want to know. Do you hear? He strode to the car, got in, and started the motor.

Honey got in, too.

They had to park three blocks away from the church. Cars, two deep, lined the street. There was even a horse and wagon tied to the crumbling hitching post by the door.

The church was quiet except for the low rustling of skirts. "Good afternoon," Honey said to a few people. They stared at her, and spoke only after she did. Bob and Honey sat half way back and over to the side, almost behind a post.

Honey saw Mornie as soon as she got to the door. Mornie's white gown was very long and full. Her whole head was hidden in a deep veil.

"Awfully tall, isn't she?" whispered Bob.

Honey shook her head.

With the music, Mornie started slowly down the aisle. Her groom was older, someone Honey didn't know. He was very red in the face. He smiled wide, then tried not to smile, then grinned again.

When Mornie finally lifted her veil, she smiled, too, and then there wasn't much left, and they ran down the aisle and out of the church.

"Now what?" asked Bob.

"The reception's next door."

"Must we?"

Honey hesitated. "We came a long way."

"I know, but if it's hard for you to hang around here. . . ."

"No," she said quickly, "It's been a long time. I want to see."

The front hall of the parish house next door was very crowded. Everyone was standing, waiting to pass the punch tureen which stood in the doorway leading to the parlor.

"Where's the john?" whispered Bob.

"If you can get past this line, it's around to the right."

When Bob was gone, Honey looked around at the people. No one seemed to be looking at her. Then someone just behind her said, "Well, if it isn't Honey Beecham."

Honey looked at the girl who spoke. She didn't know her. "Hello," she said.

"Who's the good looker with you?" the girl asked.

Honey paused. "My fiance," she said finally.

"Oh, another one. Whatever happened to Petie?" The girl looked around. "Well, bye bye, Honey. Bring your friend back to Clabin more often. We'd like to get to know him." She was gone, and Bob was walking up.

"Who was that?"

"I don't know."

"Then why look so ill? I thought maybe the great Mornie had been and gone and maybe we could get out of here."

"We can," she aid. "Right now. Let's go." She was already squeezing through a row of people, heading for the door.

"Honey, wait," called someone. Honey kept moving.

"Honey," said the voice again, and someone had hold of her arm. She turned around. Mornie was smiling.

"Honey, it's so good to see you."

"Hello, Mornie."

Mornie still smiled. "I've looked all over, hoping you were here. It wouldn't have been right without you."

Bob came up. "This is Bob Campbell," Honey said.

"Hello, Bob," Mornie said.

"Hello. Beautiful wedding."

"Won't you both come meet Harry?" asked Mornie.

"No, really we can't," said Honey. "Bob has to be back, and it's a long way. We've got to get started."

"Are you sure?" Mornie smiled a little less. "I'm sorry. But will you come see us sometime? Out at the farm?"

"Yes," said Honey. "Sometime, out there."

She went outside with Bob. They got into the car and drove slowly through the town and out and across the bridge.

"Well," said Bob, "whatever happened to that Petey fellow?"

"Petey?" echoed Honey.

She hadn't been thinking about Petey, not at all since that girl at the wedding had spoken Petey's name. All of a sudden she wasn't even sure how Petey used to look, not any more.

"I don't know if anything happened to him," she

said.

"Honey," said Bob, "I'm not afraid. You can tell me anything."

"That's all right," and she smiled at him. "There's nothing to tell you now."

SO WILDERED IS MY HEART

It is too flatly simple to say that a story must have a complication and a resolution. What a story must have is a character. Something must happen to the character. And the character must decide what to do about what happens.

This is a love story, and not a happy one. The moral it offers is hardly an apple-pie moral. But the ending makes sense, even though the sense has a sadness greater, perhaps, than the sadness of a sensible farewell.

Miss Pascucci was born in Danville, Virginia. She was educated there and at the University of North Carolina, and is a research technician at North Carolina Memorial Hospital at Chapel Hill. This is her first published story.

SO WILDERED IS MY HEART

by Betty Jo Pascucci

....So wildered is my heart and brain
With thinking of that youth I love...

The first slow sad notes of Beethoven's "Moonlight Sonata" filled the darkening room. It was twilight. The blinds on the wide front window made parallel frames for the silhouettes of the tall maples across the way. Their branches like lacy black arms reached into the still blue of the evening sky. Lelia sat staring out and seeing nothing. Like the night she was still and blue. The music penetrated. It invaded. It moved with swift assurance forcing the memories from her. And the tears she had held back so long broke to the surface, brimmed and cascaded quietly, gently down her cheeks.

Her fingers crumpled the letter. I want so much to see you, he had written. Why didn't he leave her alone? Why must he keep on and on with something so impossible? She had to make the decision. It should not be a problem but it was. Where Stephen was concerned she seemed only to think with her heart. In the darkness of the room she could almost see him sitting beside her. One lock of blond hair falling across his forehead just missing his sparkling blue eyes. The coffee table covered with the dirty dishes that had held the Chateaubriand she had cooked for him. The one candle flickering its golden light on the crystal wine glasses from which they had sipped their after dinner port. Sitting on the floor, resting their backs on the sofa--they had been content. Peaceful and serene in their world, the world they had made with the music, the poetry, the steaks, the wines, the candlelight, and the presence of each other. Everything they had done together seemed brighter, bigger, more wonderful because they were together. Because they were in love.

Lelia dabbed at the tears on her cheeks. She blew

her nose. This was silly. She was an adult. She could make decisions. She made them for herself and for others. Where was that wisdom that had guided her? Where was the strength to enforce the decision she must reach?

She thought back to that Tuesday in January. That was when it had happened. That was when she had to face reality. It was still as clear in her mind as if it had been yesterday. Lelia had rushed through work making many mistakes. The others teased. She should take a week off when Stephen came, they said. It took two weeks to get the mess she made straight again. It was to be a big night--dinner and dancing. At the beauty shop Paula did her hair a new way--a French twist with soft waves over her ears. She wore a simple black sheath with rhinestone jewelry. Stephen's reaction had been worth all her effort. When she entered the room he was speechless and all evening he stared as though he couldn't believe she was real. Once that night he had said "Ravishing, that's it." "What?" she said. "Ravishing, that's the word that describes you." They had been so completely happy until--the tears came harder as she remembered. Stephen had told her his territory was to be changed and he could not be back as often. He would still come occasionally on the weekend. Flying his own plane he could easily make the trip in three hours and spend the day. Why not the whole weekend, she had asked. Stephen hesitated. "What's wrong?" "There's something I have to tell you." She hardly heard the rest. A chill swept over her. For some reason she had felt all along that this day would come. There had been shadows. She had shoved each out of her mind. She had refused to accept the signposts he put along the way. "I should have told you long ago. I just couldn't. I knew you would stop seeing me. I didn't want that to happen." Coldly, frighteningly she had said what he could not. "You have a wife."

Now he was coming again. There had been a constant stream of long distance calls, letters, and presents. Each time Lelia told herself that this was the last, she would refuse the next. But she never did. This had to be the end. What did he think she was? She'd show him. She was through. She didn't need him. Certainly he didn't need her. He had a wife and a family. Lelia

wiped away the tears again and firmly said aloud, "This is it--it's over, finished, done. I've made up my mind."

Bright rays of sunlight fluttering through the wind blown blinds woke Lelia. She stretched and turned the clock so she could see it. Nine o'clock. Stephen would be at the airport about ten-thirty. Better get up. She felt refreshed and at ease this morning. She had really slept for the first time in months.

As she reached into the closet for a blouse Lelia caught a glimpse of herself in the full length mirror. She turned. Not bad she thought not bad at all. You don't have to waste your time on a married guy. You aren't that desperate. Most people guessed her age to be twenty-two or three rather than twenty-eight. She had a good figure. Her hair was brown with blonde highlights, its natural color. She never tinted it or even had a permanent. Natural--that was Lelia.

She chose a yellow print blouse and matching Bermuda shorts. The colors accented her dark brown eyes. She flicked a comb through her short hair. She thought, Stephen hasn't seen it since it was cut. I hope he likes it. Why? It doesn't matter anymore.

By ten she was ready to go. A picnic lunch of fruit, bread, cheese, and chicken was packed in the wicker basket. A bottle of white wine was tucked carefully beside two shiny crystal glasses in one corner. She picked up the transistor radio, put it on top, and closed the lid.

Fifteen minutes later Lelia stood by the wire fence that surrounded the little local airport--a grassy field with one small hanger. Far off she saw a bright spot as the sun reflected from a silver plane. Then she could hear its engine humming overhead and the plane was circling slowly to the field. It was Stephen's. She shuddered and with cold damp hands gripped the wire mesh.

Lelia did not run to meet him. From her post by the gate she watched. The wheels of the four-passenger Cessna touched the ground and it gracefully rolled to a stop. The door opened. Stephen jumped out, hunching over until he cleared the wing. He stretched his six foot frame. He was wearing a white knit shirt trimmed with red and blue stripes. In the morning sun his bright hair and suntanned skin glowed with warm golden tones.

He glanced about to find blocks and ropes to tie down the craft. When the plane was chocked he grabbed his jacket and gear from the cabin and with long strides crossed the field. A radio and earphones dangled from one hand and charts and maps were in the other. At the bottom of the stone steps leading up from the field he looked up and spotted her. A look of relief passed over his face for a split second. They smiled. He took the steps two at a time and was standing beside her.

"Hi, beautiful," he said, and planted a kiss on her cheek.

Lelia felt a flutter in her chest. "Hello, Stephen.

"Want to go up in the plane?"

"Not just yet. Let's wait awhile, you just got down."

"That's okay. I don't mind going up again. I'm always ready to fly."

That was certainly the truth. He would rather fly than do most anything else in the world. Just talking about it he got all excited and eager. She was not a flying enthusiast.

"Okay. Let me check with the guys in here." He pointed toward the little office building. "I'll be right back. Hey, did you fix a picnic?"

Before she could answer he was in the building. She had to tell him today. Maybe when he was ready to leave. Make it a permanent goodbye. After the picnic, that would be best.

"Lelia." She turned. He stood on the porch. "Need any cokes? We can get them here."

"No, I have everything."

"You can say that again." Stephen jumped down from the porch. They walked to her car. He was watching her intently.

"Look," he said abruptly, "why don't you tell me to get back in that plane and leave? I know I shouldn't be here."

"Don't be silly, Stephen."

"Am I being silly?"

"Of course you are."

"I just wanted to hear you say it," he said. "You aren't acting like my Lelia. What's wrong?"

"Nothing, really nothing. How was the trip down?" She had to make him talk about something else.

"Don't change the subject. Are you sure you want
ie to stay?"

"Of course, Stephen." They were now beside the
:ar. "Gosh, this car sure is dirty. I should have had
t washed today."

Stephen looked at her plaintively and shook his
ead. He opened the car door. "Crawl in, kid."

Lelia slid under the wheel and over to the door.
tephen got in and looked over at her. "What's this?
m I infectious or something? Come on over here."

She smiled faintly and moved toward him. He
ropped his arm about her shoulders gripping her tight.
oftly, "I couldn't stay away. You know that."

She had to snap out of it. No sense in making him
iserable on what was to be their last day. With an
xtra push of effort she determined to act as though
verything was the same. Knowing all the time she
houldn't do it, she put her hand on his and pressed
ightly, flashing a bright smile at the same time. The
orried look passed from his eyes. He leaned over and
issed her full on the mouth.

"Boy, I had a great trip down. Only got lost once.
hat's pretty good for me don't you think?" He backed
he car out of the parking place. "Which way?"

"Go to the right at the stop sign. I don't know a
ood picnic place but that will take us out in the
ountry."

"Good," he said, "we'll find a nice pasture with a
reek and a few bulls to make life interesting."

"I'd rather just find a nice creek bank."'

"We'll probably end up eating lunch off the back
ender because we can't agree." He looked at her again.
Hey, you got your hair cut."

"Yes, do you like it?"

"Very much," he said.

Stephen did most of the talking while they drove out
nto the country. "That looks like a good place," he
aid suddenly.

"Where?" she said. "On that hill?"

"Yes."

"Oh, I'd never climb that."

"Aw, come on, let's go up to the top. Under that
ig tree."

"Okay, you're the boss. You'll probably have to

pull me up there."

He stopped the car and hopped out. "It does look pretty steep at that."

"Doesn't it though?"

"Come on," he said, "I'll race you to the top."

Stephen with basket and blanket took off with Lelia close behind. Half way she lagged. "Look at the daises

The hillside was sprinkled with flowers. Lelia gathered a large handful of them. She climbed to the top of the hill. Stephen spread the blanket close to the tree. She sat down and leaned against the trunk. He stretched out at her feet. "Aren't they pretty?" she said, tossing a daisy at him.

Stephen said nothing. He watched her closely. Under his gaze she nervously rearranged her position. She laid the bouquet down and stirred from one side to the other. "When I was in college," she said, "we had a daisy chain as part of class day."

"A what?"

"A daisy chain. The juniors had to go out early in the morning and pick thousands and thousands of daises. It was awful. They were still wet with dew. Then we took them back to the gym and made a tremendous chain. In the afternoon we carried the chain and wore white dresses."

"Didn't the flowers stain your dresses?"

"Oh, no. We had little white satin pillows on our shoulders to put it across. And we had to sing some song about daises and friendship. Don't look at me like that."

"Like what?"

"Like you don't believe a word of it."

"I don't. Sing the song. Then I'll believe you."

"Shut up," she said. She pretended to strike at him. Stephen grabbed her wrist and pulled her down to him.

"Stop," she struggled away from his grasp. "I can't remember the song. Anyway, it's true and it was pretty."

Still lying where he had pulled her she turned over on her back.

"I believe you," Stephen said. Now he was staring hard at her. There was no expression on his face. Lelia felt frightened. She wished she had not stretched

ut on the blanket. She sat up again.

"What did you bring to eat?" he asked after a ement.

"Look and see for yourself". She picked up a flower nd plucked petals. "Loves me, loves me not, loves me, oves me not."

"If it comes out not, it's wrong."

"Oh, that's the last one--loves me not. Too bad." elia teased with her voice and eyes. I shouldn't, she hought, I'm being a fool again.

Stephen rose to his knees beside her. His face as dark and intent. He pulled her into his arms. Your flower lies, my dear."

"Don't, Stephen, please don't."

For a second he held her close then gently lowered er back to the ground. Lelia did not speak. Flat on er back, she stared at the blue sky and the clouds bove. Suddenly Stephen's head obstructed her view. is lips came down hard against hers, his hands moved ightly over her body. She squirmed then relaxed beeath him. "I've missed you so," he whispered hoarsely nto her ear and kissed her eyes, her cheeks, her lips. hey trembled as the thrill ran through them--climbing, oaring, up, up to the top of the hill, the tree, the luffy white cloud, to the top of the world--flying, linding, stumbling higher, higher then down, down, down, ead over heels, falling, tumbling, roaring, on skates, n skies, sliding, gliding to the quiet, the peace with thousand little hearts beating, throbbing in a thousand laces.

In the stillness they clung breathlessly to each ther. A robin chirped in the tree overhead, then rose ith a swish of wings. A faint breeze rustled the leaves f the big oak. Small white butterflies flitted from round to sky. A bee hummed close to the daises.

He kissed her forehead.

"I love you," he said softly.

She looked up at him. "I love you."

"I thought--" he said.

"No," she answered, "No, don't say it. I can't send ou away."

"Lelia," he whispered. "Lelia, what are we going to o? What can we do?"

"Nothing, Stephen. We can't do anything."